

2

FEBRUARY • 1957

*Leading Publication
in the World
of Offset-Letterpress
Printing*

The Inland Printer

Teach Employees to Make Every Letter a Sales Letter

Records You Keep Will Serve Double Duty for Cost System

More Accurate Method Needed for Estimating Typesetting

Cold Type and Electronic Automation Produce Catalogs

How Tom Henry Planned His Own New Composing Room

Modern Type Display—XI. Variety and Proportion



EXCLUSIVE ONE-TURN SHIFT. Fastest by actual test. Only two seconds to shift magazines effortlessly. Parts are few and simple; there's no motor to repair, no maintenance.

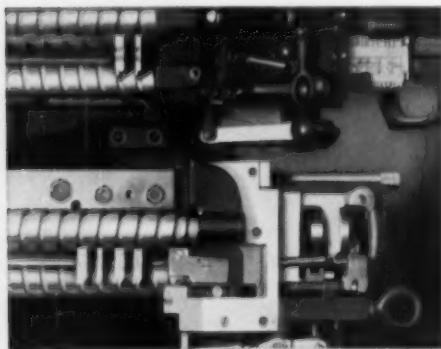


EXCLUSIVE SWINGING KEYBOARD. Gives unequalled maintenance ease through instant access to working parts without removing keyboard or dismantling outer assemblies.

Exclusive features speed intricate mixing on the Model 29 Blue Streak **LINOTYPE**



EXCLUSIVE ELECTROMATIC SAFETY SYSTEM. Positively protects matrices and parts from damage caused by improper shifts. Green light shows when it's safe to shift.



EXCLUSIVE DISTRIBUTOR SYSTEM. Provides fastest possible distribution. Because the boxes are stationary, perfect factory-set alignment of distributor box rails with distributor bars is assured, preventing jams and damage to matrices and bars.

For setting intricate mixed composition *economically*—from smallest text matter to big display—the Model 29 Blue Streak Linotype is the proven leader throughout the world.

This Linotype meets almost every requirement by setting a range of faces from normal 4- through condensed 42-point. In addition to the economy of machine composition, the Model 29 gives you the operating ease and efficiency which have made it the favorite mixer in composing rooms everywhere.

Only with Linotype do you get so many exclusive features. Time-tested throughout the world, they bring you an unequalled combination of speed, minimum maintenance and prevention of damage to matrices and parts.

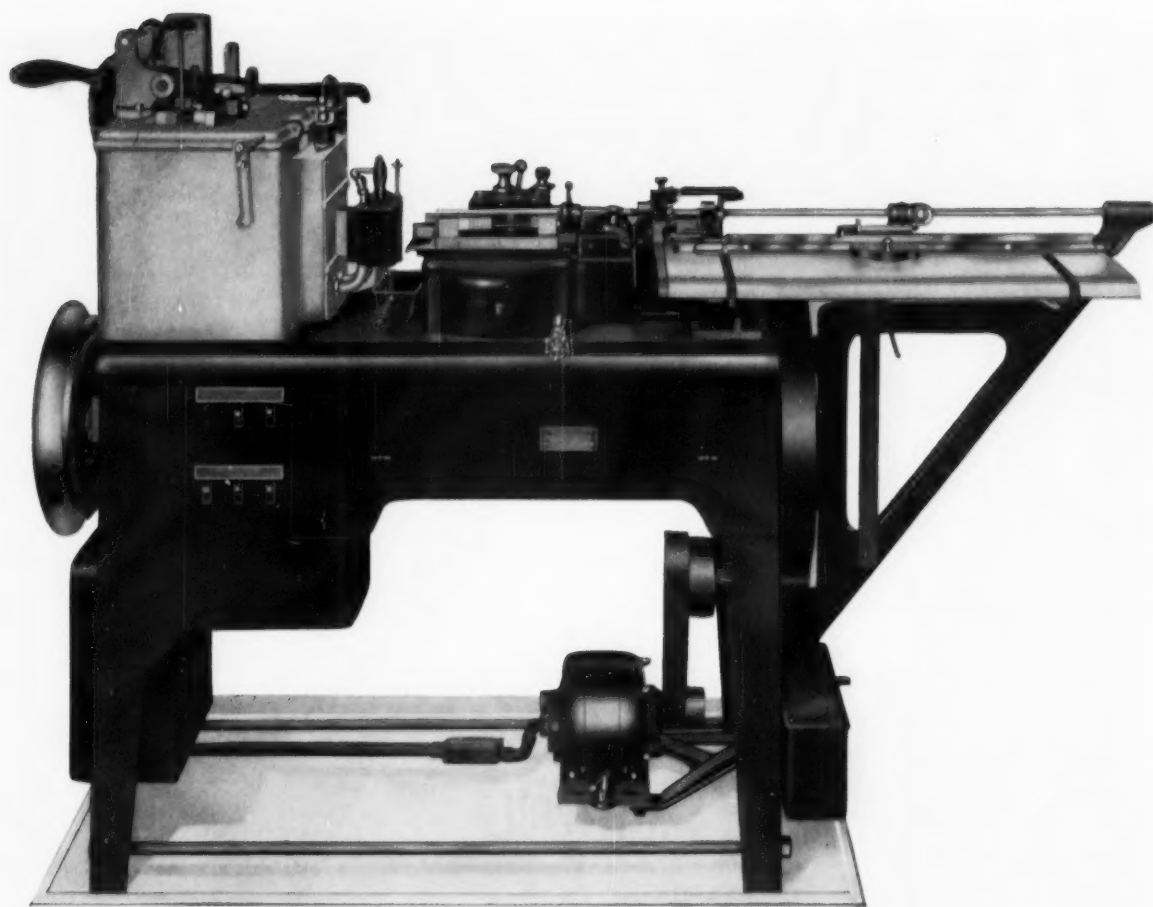
Ask your Linotype agency for full details on the economies of the Model 29 and other Linotype mixers. Four models meet all requirements.

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

Set in Linotype Primer, Bodoni Italic and Spartan Heavy

• LINOTYPE •

Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. **In Canada:** Canadian Linotype, Limited, Toronto, Ontario



Elrod Simplicity

Simple in design and mechanism, the Elrod produces an abundance of high-quality strip material from 1 point to 36 points in thickness. Elrod material is formed as a continuous strip of metal, cooled and solidified under pressure.

Simple in operation, Elrod mold changes are easily made, and the machine will produce strip material for all composing room requirements.

As there is no complicated mechanism to get out of order, Elrod users have found through years of experience that cost of operation and upkeep is very low. Put an Elrod to work in your plant and it will greatly simplify many of your composing room problems. Available in both gas and electric models.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Tempo family

Letterheads

LOOK BETTER
PRINT BETTER
SERVE BETTER
ON

brighter
whiter

WESTON BOND

25% COTTON CONTENT

New *brighter, whiter* WESTON BOND has what it takes to help you produce better letterheads at a profit.

Your customers will like the way the new brighter white brings out the best in letterhead designs . . . the way it makes typing look cleaner, neater, easier to read. And you'll like the trouble-free way it slides through the press to make every job a more profitable job.

Brighter, whiter WESTON BOND is available in white and five colors. Also in Weston Opaque Bond, Weston Bond Litho Finish, typewriter cut sizes in junior cartons and envelopes to match. Ask your Weston paper merchant for samples.



BYRON WESTON COMPANY
Makers of Fine Papers for Business Records Since 1863
DALTON, MASSACHUSETTS

FEBRUARY 1957

Vol. 138

No. 5

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

This Printer's Devil's on Fire

Editor, *The Inland Printer*:

Would you please send me a copy of your free book list. As I am an apprentice printer, I am sure there are some books that might help me.

My employer subscribes to your magazine and that enables me to read each issue. I look forward especially to the following departments: Composing Room, Pressroom, and Proofroom.

However, I would appreciate it tremendously if you would include in your publication a special department for the "printer's devil." I have noticed that several other persons also believe this would help us beginners.

—Marvin J. Wilbur, North Grosvenor Dale, Conn.

(Editor's note: Yes, Marvin, a lot of other printer's devils have asked us to start a department especially for them. Actually, there is such a department now running in the form of "Modern Type Display," a series of articles by J. L. Frazier, who was editor of *The Inland Printer* for 25 years and a member of its staff for 40 years. The Pressroom and Proofroom departments, while not on an elementary basis, do provide good information for the journeyman as well as the neophyte. Some of the books on our book list will prove of immense value to you since many of them were written especially for the beginner. It's a bit difficult to have a department for everybody. We just don't have that much editorial space available.)

Wants "Modern Type Display" Book

Editor, *The Inland Printer*:

I have enjoyed your series of articles, "Modern Type Display" by J. L. Frazier. Is this material

(Turn to page 4)

LEADING ARTICLES

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a Sales Letter—By Lillian Stemp 47
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Front Cover design by LeRoy Barfuss, Houston, Texas

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For contents of previous issues, consult the Industrial Arts Index in the library

Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The *Inland Printer*, 79 West Monroe Street, Chicago 3, Illinois.

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry has been made at Long Prairie, Minn., Post Office



Associated Business Papers



Magazine Publishers Assn.

Audit Bureau of Circulations





Your work is as good as your bond

Your work is sure to make a good impression on customers when your paper is Hamilton Bond.

Printed, typed and pen-and-ink impressions all stand out magnificently on the beautiful white of Hamilton Bond. Its surface is smooth and flawless. It's sturdy, stands up under heavy use, erases cleanly. And it's *genuinely* watermarked.

Hamilton Bond is, in short, everything you expect a fine bond to be. In addition to the white, it comes in 10 practical colors. Hamilton Bond is stocked by leading paper merchants everywhere.

Hamilton Papers



HAMILTON PAPER COMPANY

Miquon, Pa.

Mills at Miquon, Pa., and Plainwell, Mich.
Offices in New York, Chicago and Los Angeles

LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

available in complete form—all ten articles in one booklet? If so, I would like to know the cost and availability of the material since I feel it would be of value to my customers.

—John Bright, Wolverine Press, Kalamazoo, Mich.

(Editor's note: Unfortunately, Mr. Bright, the articles on "Modern Type Display" by J. L. Frazier are not available in book form (two previous editions have been exhausted) or in pamphlet reprints. It's possible the entire series may appear in book form when we have finished running them serially. The only way to get them now is from back copies of IP.)

Private Plant Problem in Africa?

Editor, *The Inland Printer*:

We are most interested in an article appearing in your October issue entitled "The Private Printing Plant: Short Cut to Inefficiency?"

We are, as you may be aware, one of the major distributors of paper in South Africa, and the Central African Federation, and the question of Multilith and similar printing machines is a constant "bone of contention" between paper suppliers on the one hand, and master printers on the other.

As far as we are aware, positive action of the kind described in your article has not been taken by the printing trade in this country, and we would be interested in any further information you can give us about this. In particular, would you kindly send us a few copies of the "PIA Private Plant Kit," which is referred to in your article.

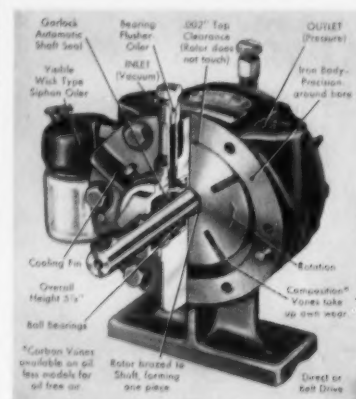
—A. G. Wrigglesworth, Spicers Ltd., Johannesburg, South Africa

(Editor's note: The private plant problem has not even been conquered in this country yet! But we'll be happy to help South African printers all we can. Copies of PIA's private plant kit may be obtained from Printing Industry of America, Inc., 5728 Connecticut Ave., N.W., Washington 15, D.C.)

Next Month

★ Articles you won't want to miss in the March issue will include such subjects as graphic arts research that will affect you soon, correct spacing in display typography, house organ for a small printer, new commercial printing plant, a unique device for checking press proofs, selling offset lithography, new phototypesetting machine, symmetry and balance in display typography, costs for small printers, and many others. Then, too, watch for regular departments: Composing Room, Press-room, Proofroom, Offset, Specialty Printer, Salesmen's Clinic, New Books, New Equipment and Supplies, New Literature, Specimen Review, Month's News, Last Word, Slugcasting Machine Problems, Convention Calendar, Do You Know, and a host of other features.

Quality and Simplicity keep efficiency high on GAST rotary AIR PUMPS



Supplied on leading makes of presses—litho, letterpress and silk-screen—and on folding machines, printing frames and cameras, and other equipment.

This cutaway reveals why Gast Air Pumps are in demand for graphic arts' equipment. Manufactured to high quality-precision standards, all models embody this efficient, simple rotary-vane design. Rotor is balanced; sliding vanes are light in weight for minimum motion-energy-friction loss compared to other pumps. As vanes take up their own wear automatically, pump delivers full performance for years.

If you build graphic arts' equipment, write for Catalog—mention pump capacity you need! GAST MANUFACTURING CORP., P.O. Box 117-L, Benton Harbor, Mich.

**Original Equipment Manufacturers
for Over 25 Years**



**GAST
ROTARY**

- AIR MOTORS
(To 4 H.P.)
- COMPRESSORS
(To 30 P.S.I.)
- VACUUM PUMPS
(To 28 IN.)

See Catalog in Sweet's
Product Design File

Newspaper Supplements by WEB OFFSET

Levey

CAN SUPPLY THE PRESS...

All of the features that have made our publication and converter type presses so successful are available to newspaper supplement printers.

Common impression cylinder multi-color printing units insure perfect

register. Levey Dryers and high speed Folders insure the utmost in production and quality. Combine the economy and speed of offset plate making and make-ready with high press production and quality printing.

FRED'K H. LEVEY CO., INC.

MACHINERY DIVISION

4901 Grays Avenue, Philadelphia 43, Pa.

A DIVISION OF COLUMBIAN CARBON COMPANY

temporarily restore
strategies, much as
But the new
we've got to use
Doctor Black de-
the side ef-

of all heart deaths is still unknown. "We
have an enormous opportunity here," he
said. "We can bring together all the med-
ical disciplines—from chemists studying
substances in the circulation of plants to
surgeons who must operate on a particu-
lar patient at this particular time."



printing papers make a good impression

We believe it safe to say that Warren
papers have always made a good impres-
sion on printing craftsmen.

Warren papers are also making a good
impression on buyers of printing, on
American business men, on advertising
departments, on the production depart-
ments of advertising agencies.

And, very important, they are making
a good impression on the millions of con-
sumers who buy the goods and services
advertised on Warren papers.

The message at the right appears in
THE SATURDAY EVENING POST for Feb-
ruary 9 and in BUSINESS WEEK for Feb-
ruary 9.

S. D. Warren Company, 89 Broad
Street, Boston 1, Massachusetts.



Look your Sunday-best in print

You make a good impression when
you step out in your Sunday best.

When your business is in
print, your booklets and
will make a good impression
they are dressed in

they will disclose
feel for your product
win respect for

To disclose
your booklets and
signed, crisp im-
duction. And the
on high quality

Your Colleague —A Good Printer

The way to look your Sunday-best
in print is to consult a good printer.
He can deliver printed pieces that
will draw favorable attention to your
business, enhance your reputation
and increase your sales.

A good printer will most likely
specify Warren's Standard Printing
papers for your job. He knows that
papers mean Sunday-best

Warren's
HIGH STANDARD

S. D. WARREN COMPANY, 89 BROAD STREET, BOSTON 1, MASS.

Micro-
mind I've
told me,
her wheel
now what's
I've had to
of pick-
to close
now I'm a
sort of
asks per-
blood
I tell him
I haven't
Doctor Martin

change in the

brain and its functions.

Doctor Shy sent me to Dr. William
Headley, who took me to meet Miss Ann
Kahle, a pretty, twenty-four-year-old
brunette from Roanoke, Virginia. Miss
Kahle has suffered from epilepsy since
she was ten years old, when she fell from
a bicycle. Neither drugs nor specialists
could prevent her seizures, which often
occurred two or three times a day. Dur-
ing the past four months Miss Kahle has
been examined repeatedly by the neurolo-
gists of NIH; the newest drugs have been
tried on her without effect; surgery re-
mained as the only useful procedure.
Doctor Headley and his colleagues care-
fully explained the surgical process: she
would receive local anesthesia, which
conscious through the operation, which
might last six hours. She would be asked
to respond while the surgeons explored
her brain with gentle electrical charges.

of general
needs no
nation's
officer in
observed
10 per cent

ANOTHER GOSS FIRST UNIT-TYPE PUBLICATION PRESS

- Designed for Circulations of over 30,000
- Web-Fed...web width range from 44 to 49 inches
- 750 Feet of Paper travel per Minute
- Floor-Level Operation—No Pit Required
- Wide Range of Color Flexibility
- Variety of Signatures (8½" x 11" to 12")
- Continuous Ink Feed
- Central Control Center
- Low Initial Investment
- Expansion—designed for Adding Page Capacity and More Color
- Economical—Compact—Accessible

Higher Net Production for Intermediate Circulations

The new Goss Unit-type, web-fed, Publication Press...developed especially for the intermediate trade and organization journal field...offers flexibility and new operating economies.

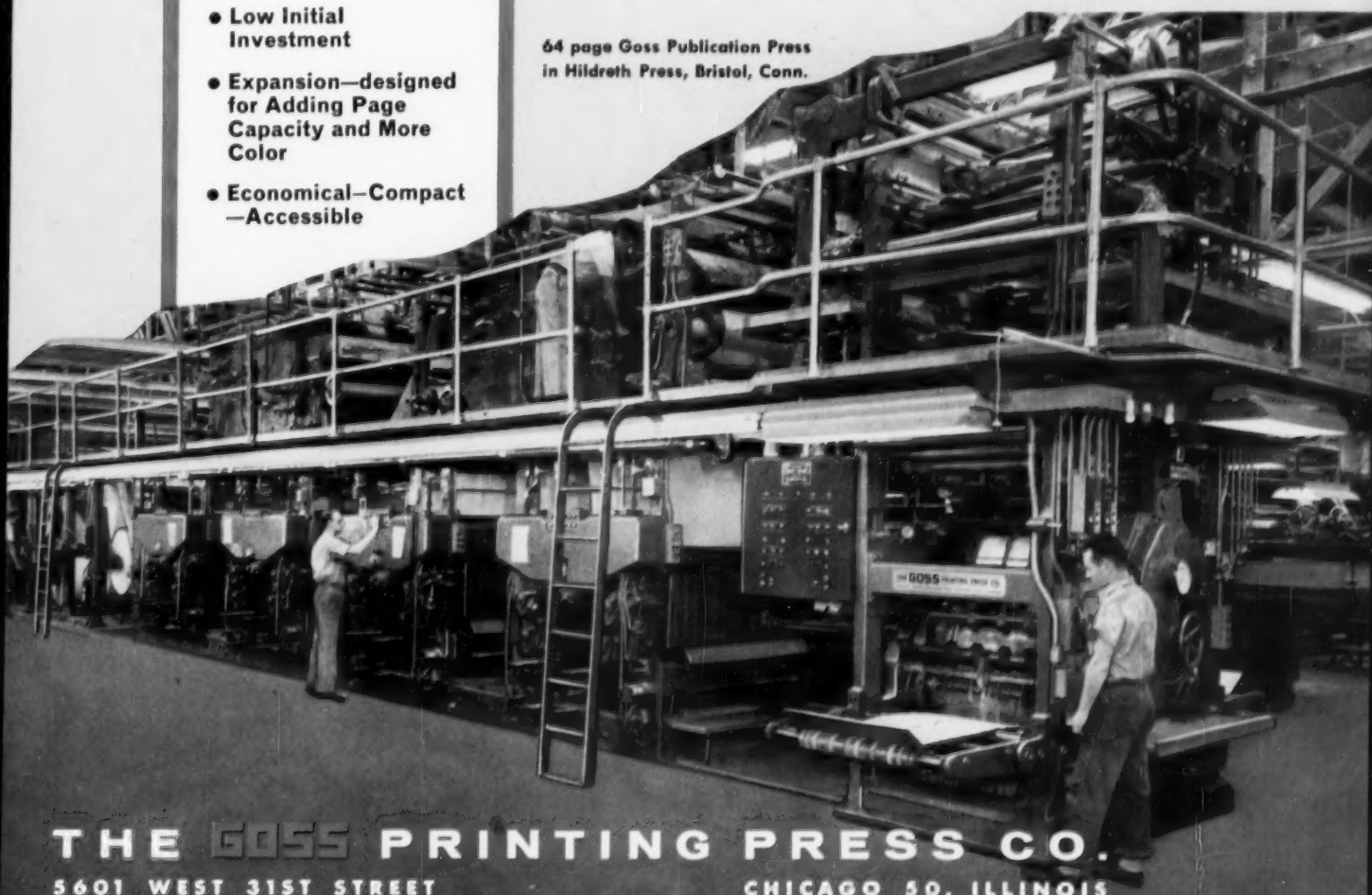
Designed for expansion...units and reels may be added at any time to increase page capacity and to provide more color.

The versatile new Goss press has these further advantages...wide range of color flexibility...compactness and accessibility—plating and color setting are done from floor level...roller throw-off and press controls operated from a central control center...savings in paper handling time...elimination of back-up runs means higher net production at lower costs...improved inking system—Continuous Ink Feed...and above all—Safety. All moving parts are enclosed.

Today's trend is to high speed, web-fed, printing of trade magazines.

You can depend on Goss to produce the finest...First.

64 page Goss Publication Press
in Hildreth Press, Bristol, Conn.



THE GOSS PRINTING PRESS CO.

5601 WEST 31ST STREET

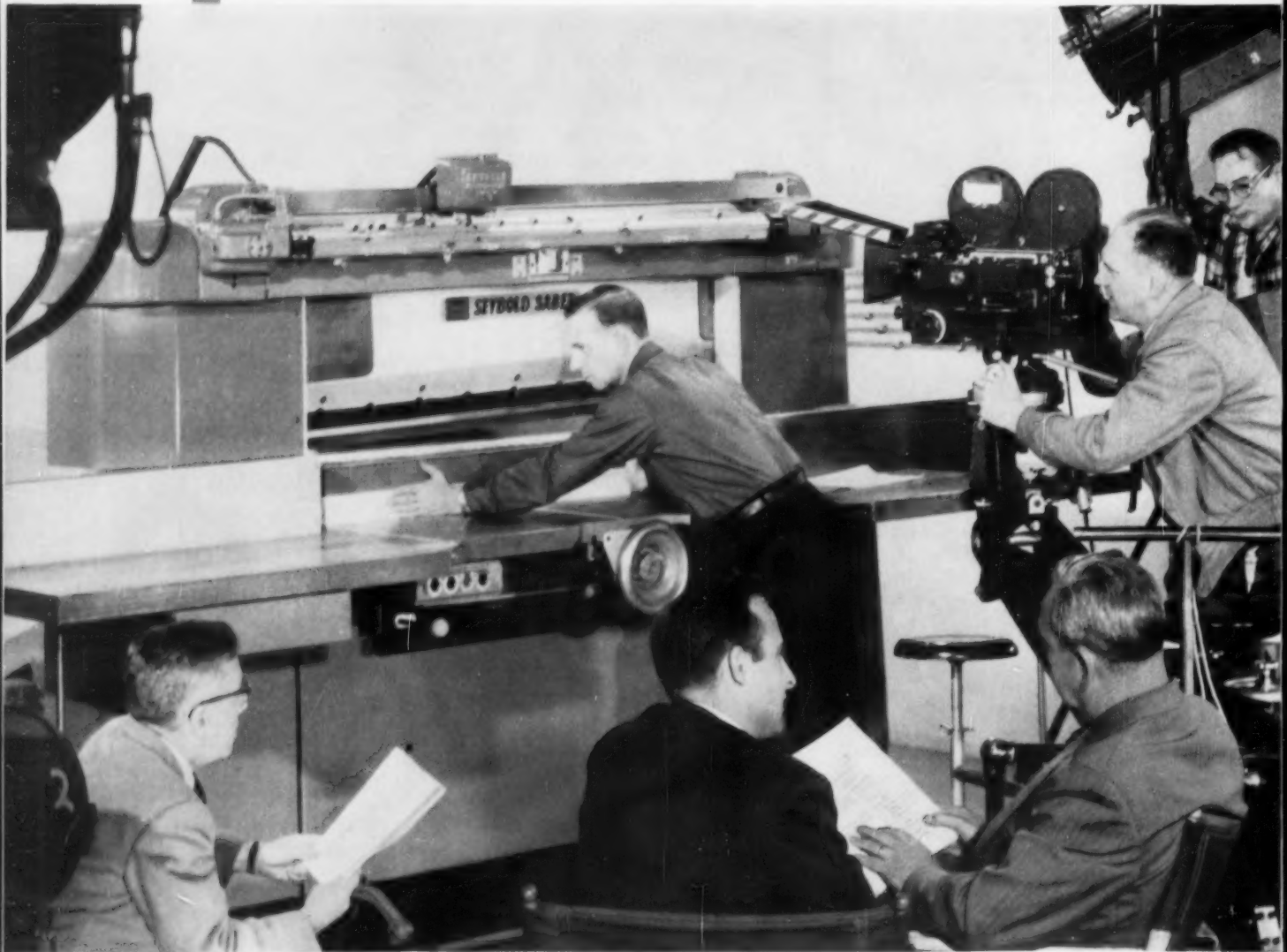
CHICAGO 50, ILLINOIS

We made a movie but YOU called the shots

Harris-Seybold cutter technicians worked out details for a new color movie, *The Safer Saber*.

But the sum and substance of our script came from data gathered in cutting rooms throughout the graphic arts. You and others concerned with higher standards of accuracy and production for paper cutting called the camera shots.

The result is a factual, 18-minute movie report of vital interest to everyone involved in cutting the cost of cutting. You can see it in your own office, right now, by phoning your nearby Harris-Seybold sales office at the number listed below, or writing Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, O.



Star of the show, *The Safer Saber*, is a seasoned performer.

**HARRIS
SEYBOLD
COMPANY**

HARRIS-SEYBOLD

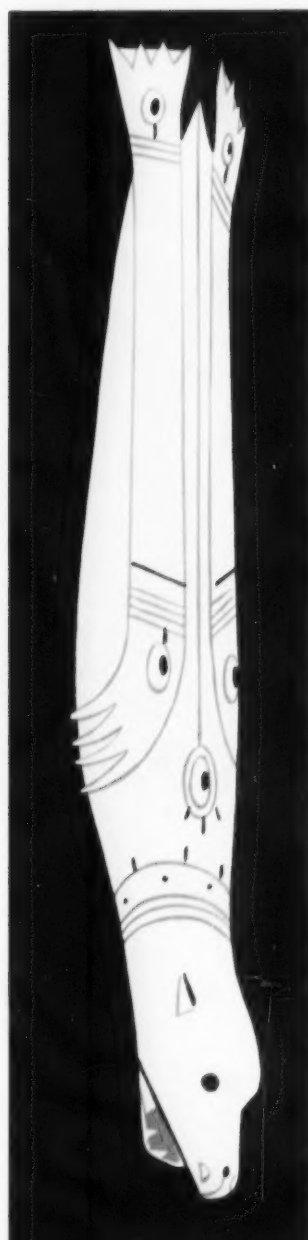
4510 East 71st Street, Cleveland 5, Ohio

Atlanta.....ELgin 3657	New York.....OREgon 3-3930
Baltimore.....PLaza 2-8423	Philadelphia...Rittenhouse 6-7044
Boston.....Liberty 2-8168	San Francisco...MARket 1-7925
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Minneapolis.....FEderal 3-2231	

CANADA

Montreal.....UNiversity 6-8836
Toronto.....EMpire 3-6153

THERE'S NOTHING WHITER
THAN FOX RIVER
ARCTIC WHITE





What's this?

A carved ivory seal... one of many charms which adorn the winter headgear of Alaskan seal hunters. Illustrated here by Artist Ralph Jahnke, this primitive symbol, according to legend, creates a friendly bond between the hunter and his quarry... and allows him to stalk his game without alarming it.

FOX RIVER BOND
FOX RIVER OPAQUE
ENGLISH BOND
NATIONAL BANK BOND
ANNIVERSARY BOND
FOX RIVER ONION SKIN
FOX RIVER OPAQUE ONION SKIN
ANNIVERSARY ONION SKIN
ANNIVERSARY VELLUM
ANNIVERSARY BRISTOL
ANNIVERSARY THIN CARD

ARCTIC WHITE

by Fox River

IN ELEVEN FOX RIVER GRADES

Arctic White is a bright, new color which
combines with the best in design and printing
to produce the most beautiful work.
The finest papers for business, social
and advertising use.

WESTCOTT & THOMSON INTRODUCES 'MONOPHOTO'

First Of Its Kind In Use Anywhere

Westcott & Thomson, Inc., of Philadelphia and New York, one of America's largest typographers and platemakers introduces the 'MONOPHOTO.' This machine is a development of the Monotype Corporation Ltd., England. The arrangements were recently completed in the offices of Joseph Schwartz, President of Westcott & Thomson, with officials of the company and Lanston Monotype Company present. Westcott & Thomson announced that the 'MONOPHOTO' will be added to its Phototypography department, the largest and most complete in the country.

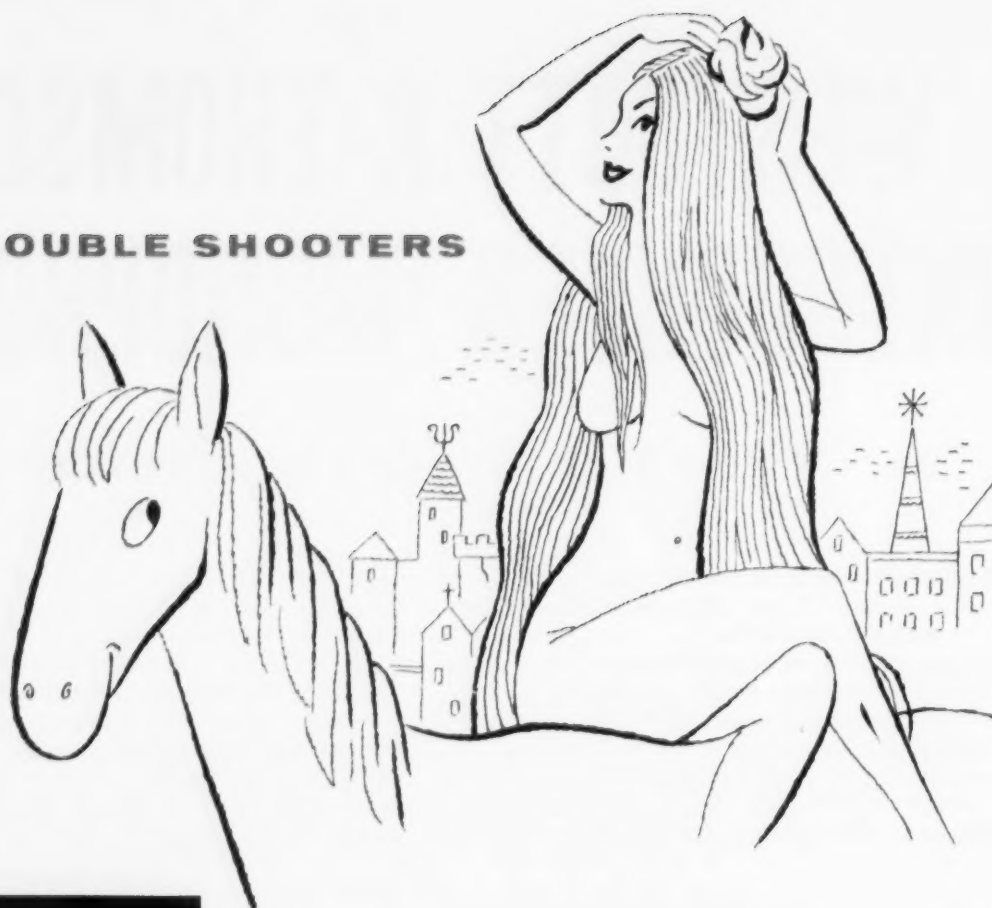
The 'MONOPHOTO' will give to the publisher and advertising agency all of the beautiful English type faces Westcott & Thomson introduced in hot metal, such as Bembo, Baskerville, Times Roman, Plantin, Centaur, etc. The 'MONOPHOTO' adds further versatility to film composition by being able to set very technical material and provides clean, sharp type in any size or width to fit any layout. Phototypography furnishes final film negatives and positives for offset, letterpress and gravure, and will produce faithful reproduction, sharp in every fine detail.



Reading from left to right: Leo P. Robertson, Lanston Monotype; Miriam Schwartz, vice president, Westcott & Thomson; Joseph P. Quigley, sales manager, Lanston Monotype; Mary Kramer, secretary to Joseph Schwartz; Joseph Schwartz, president, Westcott & Thomson; Carl C. Sorensen, general sales manager, Lanston Monotype; Jules Schwartz, production coordinator, Monotype division, Westcott & Thomson; Erling M. Indahl, matrix manager, Lanston Monotype; Harry Rauch, production coordinator, Linotype division, Westcott & Thomson.

WESTCOTT & THOMSON, INC., 1027 ARCH STREET, PHILADELPHIA / WALnut 2-6570

TROUBLE SHOOTERS



THEN...

Lady Godiva

Riding through the streets of Coventry "in the altogether" was not a regular habit of this 11th century Saxon lady. She was out to solve a specific problem. Seems her friends, the people, were being overly taxed by her husband, the Earl. If she'd take the ride, he'd lift the burden. She took him up on it . . . and by golly, he kept his word!

...AND NOW

Your commercial Platemaker



He's good at tackling problems, too . . . like developing uniform consistency in rubber printing plates to fit your particular printing problems. After all, skill and experience are his stock in trade. He may be able to save you money. We'll be glad to send you the name of the commercial platemaker located in your area.

ECONO

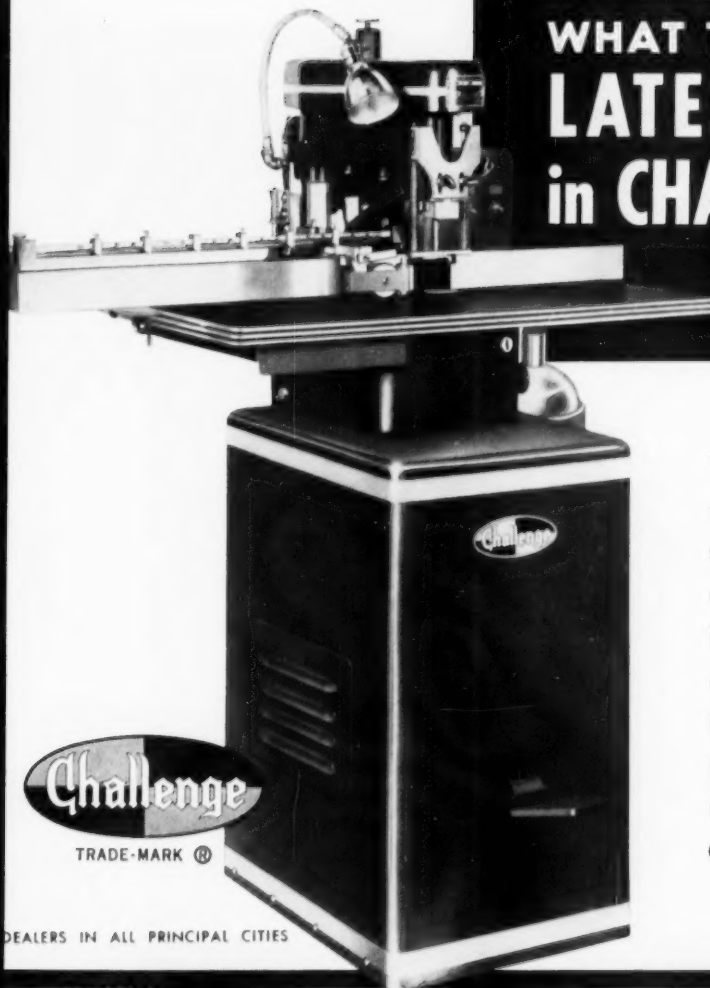
PRODUCTS, INC.

132 Humboldt St., Rochester 10, N. Y.

"First in the Industry"

Materials and methods
for better printing from
resilient plates.

WHAT THESE LATEST ADVANCEMENTS in CHALLENGE PAPER DRILLS MEAN TO YOU!



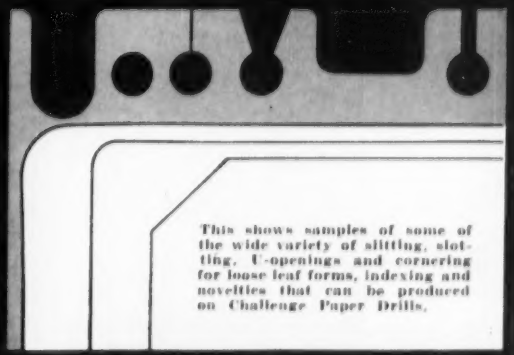
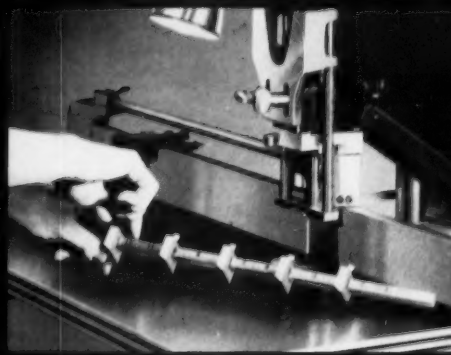
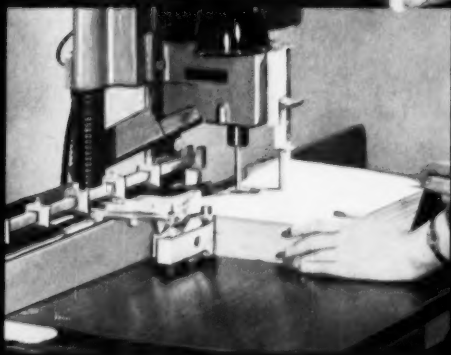
DEALERS IN ALL PRINCIPAL CITIES

They mean you can speed up your bindery operations and reduce costs. Also open up for yourself new sources of business and profits—frequently with only a small investment above your present equipment.

For example, the EK and EKH Models provide for drilling, slitting and slotting in one operation.

Inexpensive attachments allow you to handle cornering jobs and many types of special hole cutting. Special fixed gages permit fast, accurate drilling of multi-hole jobs.

Get the facts!



This shows samples of some of the wide variety of slitting, slotting, V-openings and cornering for loose leaf forms, indexing and novelties that can be produced on Challenge Paper Drills.

AUTOMATIC TRIP GAGE—releases side guide latch automatically . . . permits operator to drill with speed and accuracy, keeping both hands on stock until all holes are drilled.

IMPROVED HOLD DOWN CLAMP—applies correct, uniform pressure automatically . . . compresses paper into a firm, neat stack . . . facilitates faster, cooler drilling.

ELECTRO-VACUUM CHIP DISPOSAL—whisks residue automatically into side container and away from base mechanism. Especially useful for slotting and round cornering.

FIXED STOP GAGE—guarantees absolute re-register duplication of holes—on frequently repeated jobs. Interchangeable with removable stops . . . eliminates resetting of stops. Fixed stop guide bars are available from the standard 3-hole setting to as many holes as desired.

A new Challenge Paper Drill should most certainly be considered . . . today . . . as an investment in a profitable, expanding field. Challenge offers a full range of paper drilling machines to take care of your every drilling need from 200 to 2,000,000 holes a day. Send for complete information.

HEAVY DUTY DRILLING AND SLOTTING ATTACHMENTS—you can drill and slot in one operation and handle many types of bindery requirements. Challenge cornering attachment brings efficient cornering within range of every shop. Challenge also offers hole spacing as close as $\frac{3}{8}$ " . . . ability to take a full 2" lift . . . hardened tool steel hollow drills.

The Challenge Machinery Company
Grand Haven, Michigan 1P-2

Please send complete information on

☐ Paper Drills ☐ Paper Cutters

☐ Proof Presses ☐ Hi-Speed Quoins

☐ I would like your dealer representative to call.

NAME _____ POSITION _____

COMPANY _____

ADDRESS _____

THE CHALLENGE MACHINERY COMPANY

Office, Factories, Showroom: GRAND HAVEN, MICHIGAN

FALPACO

the smooth

COATED BLANKS

AND

COATED

DISPLAY BOARD

super-calendered after
coating for maximum
surface smoothness and
uniformity of caliper

To take advantage of these qualities...
Specify FALPACO on your next job.




Falulah

PAPER COMPANY



NEW YORK OFFICE — 500 FIFTH AVENUE, NEW YORK 36, N. Y. • MILLS: FITCHBURG, MASS.

ONLY OXY-DRY GIVES YOU ALL THESE ADVANTAGES



GREATER PRESS SPEEDS
more impressions per hour

REDUCES REJECT SHEET WASTE
more deliverable sheets

PERMITS FULL PRESS LOADS
faster job handling time

USES LESS OFFSET POWDER
costs less to operate

FASTER SETTING & DRYING OF INK
less waiting time for next operation

ELIMINATES STATIC ELECTRICITY
"plumb-bob" jogging on press delivery



MUCH LESS SERVICE & MAINTENANCE
fill it...set it...forget it operation

ANY one of the above advantages make OXY-DRY superior to all other offset prevention methods. Combined, they give the printing plant that has OXY-DRY equipment, a tremendous competitive advantage that means more business, more profits and more satisfied customers.

If you want to increase the number of deliverable impressions per hour for every press in your plant, then you need OXY-DRY sprayers...write, wire or phone us today for more details. Installations now being made for all press sizes from 17x22 and larger.

OXY-DRY

OXY-DRY SPRAYER CORPORATION

NEW YORK CHICAGO SAN FRANCISCO
1134 West Montrose, Dept. IP
Chicago 13, Illinois

**THE ONLY RIGHT PREVENTIVE
FOR INK OFFSET**

OXY-DRY SPRAYER CORPORATION IP
1134 West Montrose, Chicago 13, Illinois

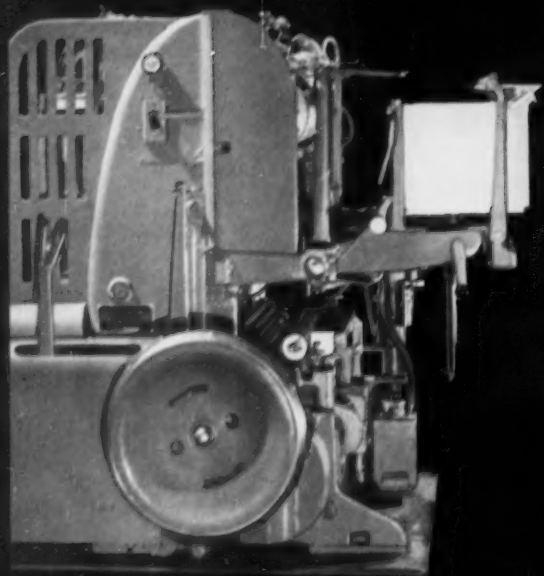
We are interested in OXY-DRY Sprayers; please
send more information ☐ or your representative.

Firm Name _____

Address _____

City _____ Zone _____ State _____

Individual _____



Dependable ...

IN EVERY WAY

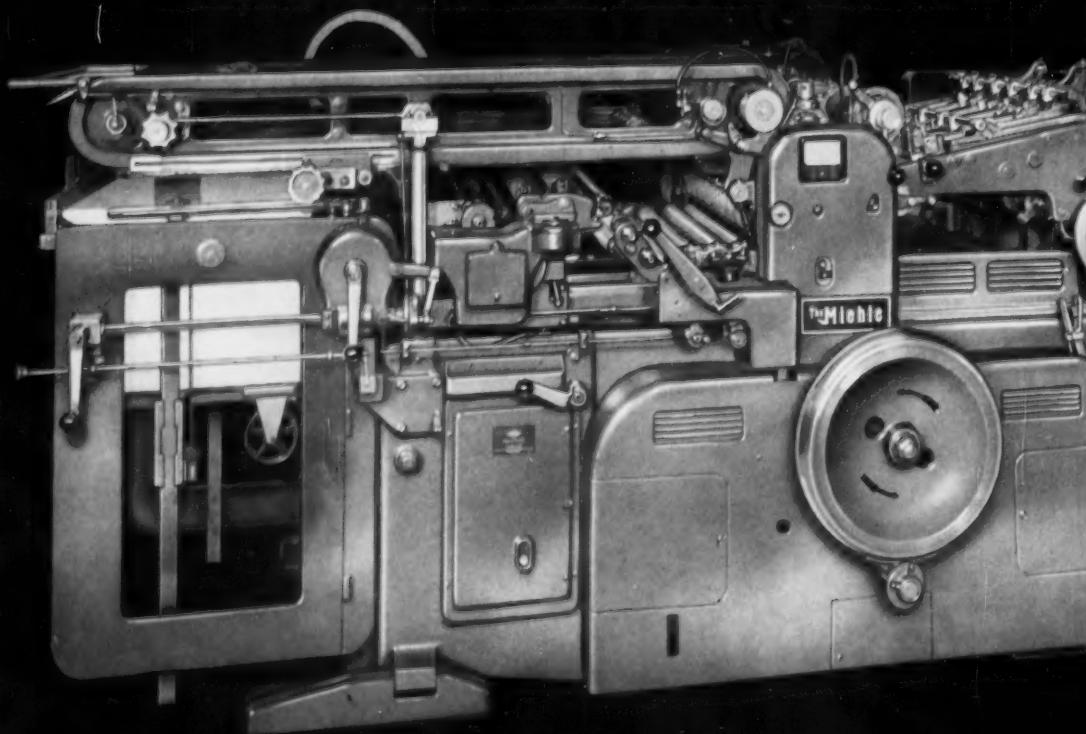


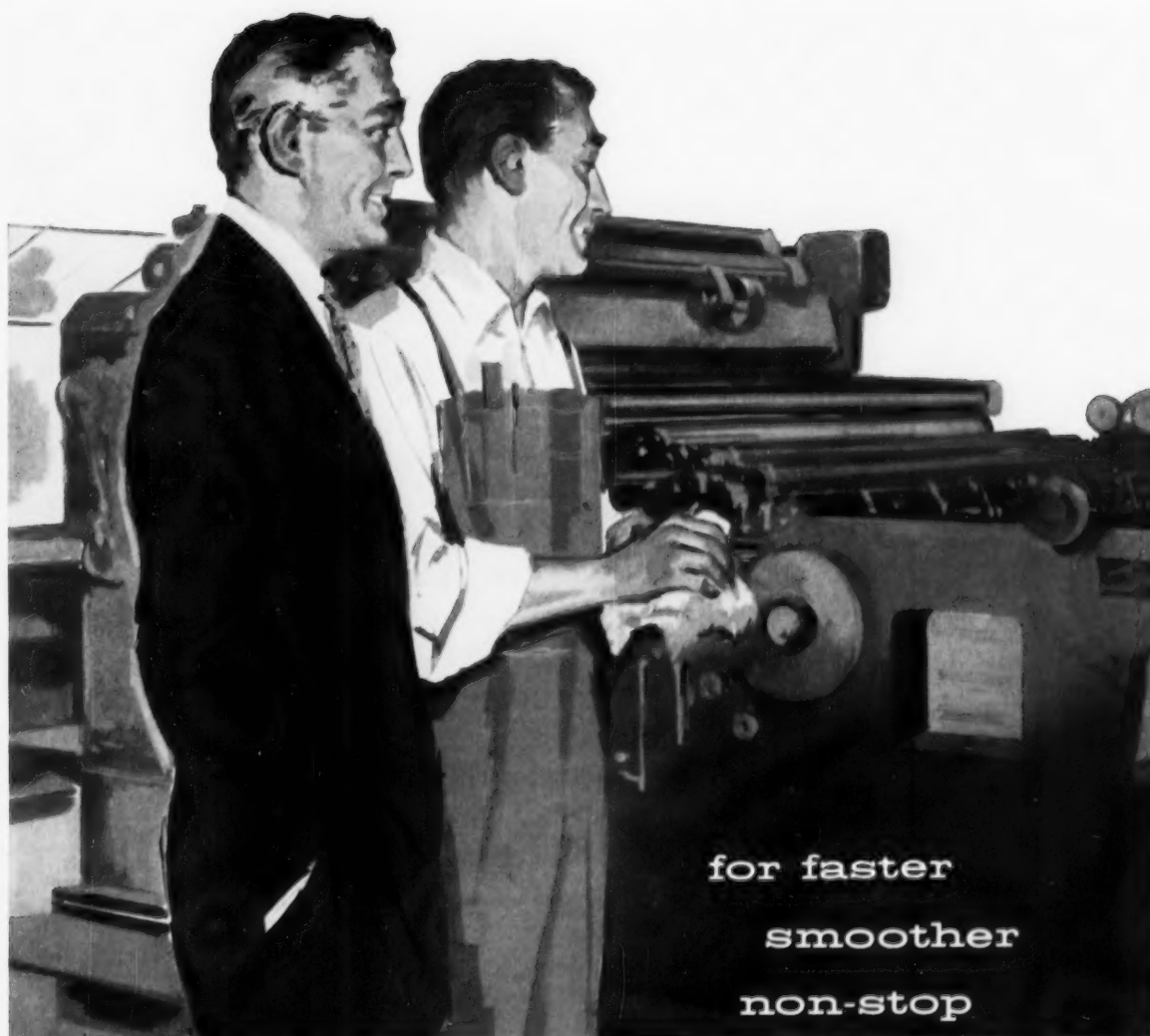
The Miehle

LETTERPRESS

Dependable can mean a lot of things. It can mean many years of operation without breakdowns and costly maintenance. It can mean consistent performance in achieving the finest printing quality. It can mean attaining the highest possible production on *every* job. And *dependable* best describes the Miehle V-50 Vertical and the 29 Letterpress. They're rugged ... built to last. They're known for producing the finest quality work at a high productive rate. They're dependable ... in every way.

MIEHLE PRINTING PRESS AND MANUFACTURING CO. • CHICAGO 8, ILLINOIS





for faster
smoother
non-stop

PERFORMANCE

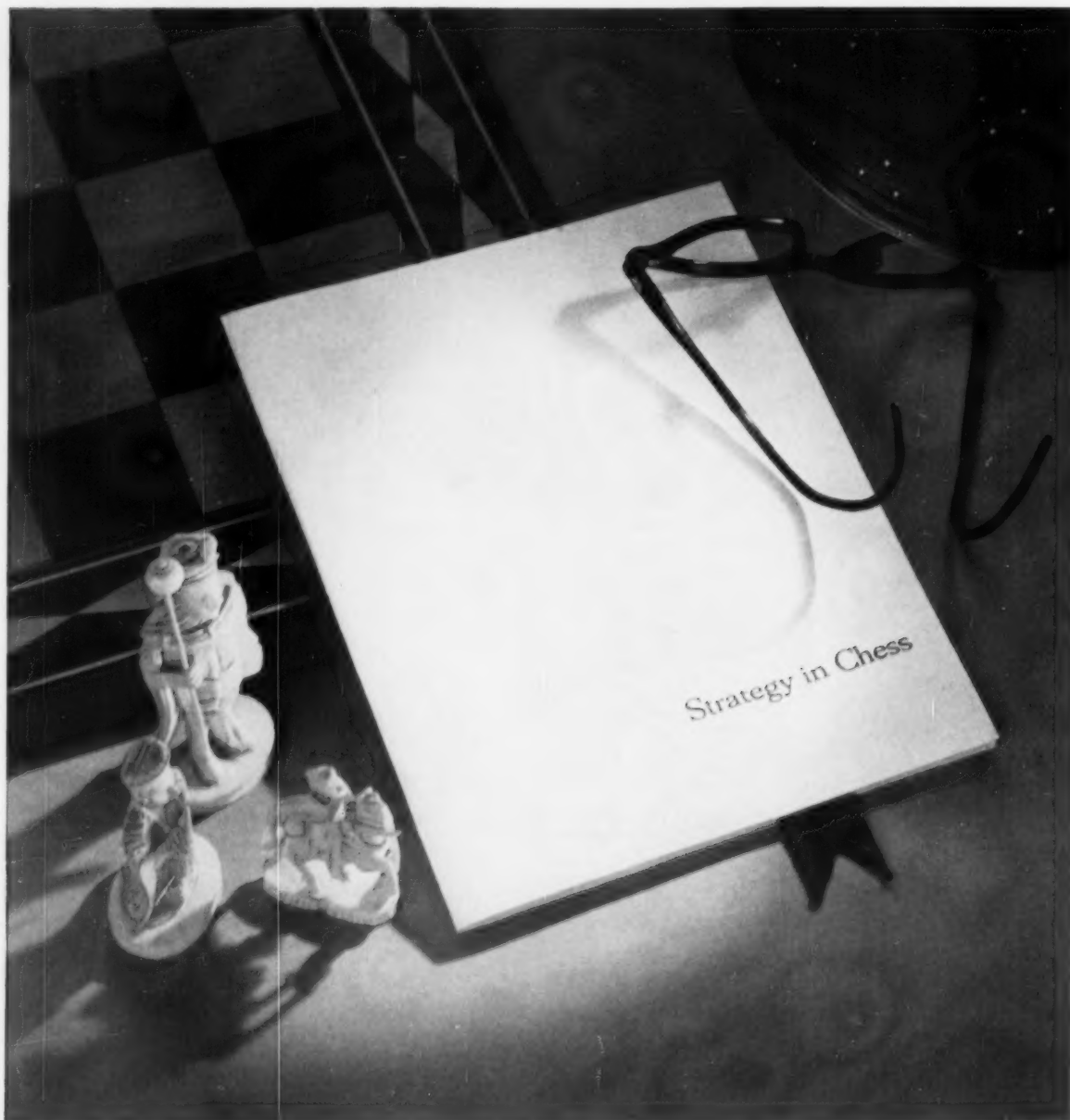
Good papers to know . . .
good papers to recommend
good papers to print on!
That's why more printers
than ever before are using
Nekoosa Papers. Ask your
Nekoosa paper merchant
to give you samples of
the complete line.

Nekoosa PAPERS



BOND • LEDGER • DUPLICATOR • MIMCO • MANIFOLD
OFFSET • OPAQUE • MASTER-LUCENT
and companion ARDOR Papers

NEKOOSA-EDWARDS PAPER COMPANY
PORT EDWARDS, WISCONSIN



Why Dow Latex 512-R gives lasting beauty to your finest jobs

The elasticity that latex imparts to a pigmented coating plays a key part in making a durable coated paper—and long-lived satisfaction.

Printing on latex-coated stock is more brilliant. The paper is smoother. And it can take the roughest treatment. For proof, fold it time after time—then

note the freedom from flakes, cracks and fractures.

Every day, manufacturers tell us that more and more printers are using paper with Dow Latex 512-R in the coating. Why don't you check its many benefits? See your paper merchant's wide selection of latex-coated stocks. THE DOW CHEMICAL COMPANY, Midland, Mich.

YOU CAN DEPEND ON



*This advertisement
is printed on*
DAVAC®
*"on-the-level"
paper*



A completely
NEW DEVELOPMENT
in pre-gummed
LABEL PAPER

Will not curl — remains flat as ungummed papers in spite of storage or press room conditions. New Davac adhesive is "balanced" to contract and expand with the paper. Also, it has the ability to gain or lose moisture through the adhesive without setting up curl — it "breathes with the paper!"

Paper remains unharmed — unlike conventional adhesives, Davac is not broken nor stack calendared — the printing surface of the paper is virgin. This permits a more even lay of ink and reduces the quantity of ink consumed.

Feeds flat — performs well on all types of printing equipment. It feeds, delivers, jogs, perforates and die-cuts like ungummed paper. It also permits longer press runs because the labels can be stored for much longer periods of time without risk of curling — over a wide range of heat or humidity.

40 Years of Creative Packaging

NASHUA

NASHUA CORPORATION
Nashua, New Hampshire

Test Davac for **CURL**

Leave Davac pre-gummed label paper on a flat surface for as long as you like. Notice how Davac stays flat over a wide range of heat or humidity. Compare it with a sample of your present pre-gummed label paper.

Make **STICK-ABILITY** *tests with Davac*

Complete activation of Davac gummed surface results in a tight paper-splitting bond on almost any surface. Davac adheres to fabrics like cotton, wool, nylon, as well as smooth unfinished wood, galvanized iron, certain processed surfaces, rubbers, also bond papers, kraft, glassine, corrugated cartons, metallic papers, cork, glass, opal and porcelain.

These illustrations demonstrate printing quality and how your labels will look on DAVAC.

FRAGILE

GLASS

HANDLE

WITH CARE

RUSH

AIR MAIL

AIR MAIL

AIR MAIL

FRAGILE

RUSH

GLASS

HANDLE WITH CARE

Notice the Quality of the Printing you can get on the Adhesive Side of DAVAC Pre-gummed Label Papers!

NOTICE THE QUALITY OF THE PRINTING!

ORDER DAVAC OR GET SAMPLES AND INFORMATION FROM THESE DISTRIBUTORS:

Acme Paper Company
115 South 8th Street
St. Louis 2, Missouri

Allied Paper Co., Inc.
2215 Center Street
Tacoma 1, Washington

Ailing and Cory Company
136 North Division Street
Buffalo 5, New York

Ailing and Cory Company
321-331 St. Clair Ave., N. W.
Cleveland 13, Ohio

Ailing and Cory Company
P. O. Box 540
Rochester 2, New York

Ailing and Cory Company
200 S. Geddes Street
Syracuse 4, New York

Ailing and Cory Company
106 Whitesboro Street
Utica 2, New York

American Paper Exports
220 East 42nd Street
New York 17, New York

The Atlantic Paper Company
216 Lathrop Avenue
Savannah, Georgia

Bond-Sanders Paper Co.
Sidco Blvd. and Fontana Ave.
Nashville 2, Tennessee

Bradner Smith and Company
333 South Desplaines Street
Chicago 6, Illinois

Capital Paper Company
730 West Gaines Street
Tallahassee, Florida

Carpenter Paper Company
Box 336
Albuquerque, New Mexico

Carpenter Paper Company
2201 East Sixth Street
Austin 1, Texas

Carpenter Paper Company
2019 Montana Avenue
Billings, Montana

Carpenter Paper Company
723 South Wells Street
Chicago 7, Illinois

Carpenter Paper Company
Box 5571
1621 Wall Street
Dallas, Texas

Carpenter Paper Company
1504 23rd Street
Denver 17, Colorado

Carpenter Paper Company
106 South West 7th Street
Des Moines 7, Iowa

Carpenter Paper Company
510 Western
El Paso, Texas

Carpenter Paper Company
1901 Windsor Place
Fort Worth 1, Texas

Carpenter Paper Company
364 North Walnut Street
Grand Island, Nebraska

Carpenter Paper Company
7 Ionia Avenue
Grand Rapids 2, Michigan

Carpenter Paper Company
219 Second Ave. South
Great Falls, Montana

Carpenter Paper Company
Box 551
Harlingen, Texas

Carpenter Paper Company
303 South 66th Street
Central Park Station
Houston 11, Texas

Carpenter Paper Company
Box 387
318 West 7th Street
Kansas City 41, Missouri

Carpenter Paper Company
736 N. Ninth Street
Lincoln 8, Nebraska

Carpenter Paper Company
3100 East 44th Street
Los Angeles 58, California

Carpenter Paper Company
Box 71
1020 8th Street
Lubbock, Texas

Carpenter Paper Company
3245 Hiawatha Avenue
P. O. Box 1428
Minneapolis 6, Minnesota

Carpenter Paper Company
724 Rose Avenue
Missoula, Montana

Carpenter Paper Company
2429 Grand Avenue
Ogden, Utah

Carpenter Paper Company
860 N. W. Second Street
Oklahoma City 1, Oklahoma

Carpenter Paper Company
815-23 Harney Street
Omaha 8, Nebraska

Carpenter Paper Company
2402 Douglas Street
Omaha 8, Nebraska

Carpenter Paper Company
334 South Fifth Avenue
Pocatello, Idaho

Carpenter Paper Company
213 West 2nd Street
Pueblo, Colorado

Carpenter Paper Company
3310 Rio Grande
Salt Lake City 1, Utah

Carpenter Paper Company
519 North Medina — Station A
San Antonio 7, Texas

Carpenter Paper Company
300 Brannen Street
San Francisco 7, California

Carpenter Paper Company
205 Pearl Street
Sioux City, Iowa

Carpenter Paper Company
223-225 Kansas Avenue
Topeka, Kansas

John Carter Company
420-438 Rutherford Avenue
Boston 29, Massachusetts

John Carter and Company, Inc.
223 School Street
Concord, New Hampshire

John Carter and Company
79 Chapel Street
Hartford 1, Connecticut

John Carter Company
87 Orange Street — Room 302
New Haven, Connecticut

John Carter and Company, Inc.
421 Industrial Bank Bldg.
Providence, R. I.

Carter Rice and Company
735 N. W. 16th Avenue
Portland 9, Oregon

Carter Rice Storrs & Bement
300 Water Street
Augusta, Maine

Carter Rice Storrs & Bement
273 Summer Street
Boston 1, Massachusetts

Carter Rice Storrs & Bement
179 Park Avenue
East Hartford 8, Connecticut

Carter Rice Storrs & Bement
494 Congress Avenue
New Haven 11, Connecticut

Carter Rice Storrs & Bement
402 Walcott Street
Pawtucket, R. I.

Carter Rice Storrs & Bement
53 Wilbraham Road
Springfield 9, Mass.

Carter Rice Storrs & Bement
76 East Worcester Street
Worcester 8, Mass.

Caskie Paper Co., Inc.
33 Cabell Street
Lynchburg, Virginia

Central Ohio Paper Company
Box 597
Columbus 16, Ohio

Central Ohio Paper Company
705 Longwood Street
Dayton 1, Ohio

Central Paper Company
418 Washington Street
Newark 2, New Jersey

Central Paper Company
106 W. Amelia Street
Orlando, Florida

Charlotte Paper Company
224 South Cedar Street
Charlotte, North Carolina

D and W Paper Company, Inc.
529-539 Magazine
New Orleans 9, La.

Dillard Paper Company
Bristol, Virginia

Dillard Paper Company
Box 10606
Charlotte 1, North Carolina

Dillard Paper Company
501 Gervais Street
Columbia, South Carolina

Dillard Paper Company
Greenville, South Carolina

Dillard Paper Company
109 West Jackson Avenue
Knoxville, Tennessee

Dillard Paper Company
Greensboro, North Carolina

Dillard Paper Company
Roanoke, Virginia

Dillard Paper Company
Wilmington, North Carolina

Dwight Bros. Paper Company
626 South Clark Street
Chicago 5, Illinois

Dwight Bros. Company
325 North Milwaukee Street
Milwaukee 2, Wisconsin

Everglade Paper Company
7100 N. W. 36th Street
Miami, Florida

Hudson Valley Paper Company
985 Broadway
Albany 1, New York

Indiana Paper Company
151 South Neal Avenue
Indianapolis 22, Indiana

Jacksonville Paper Company
808 West Bay Street
Jacksonville, Florida

John Leslie Paper Company
806 N. P. Avenue
Fargo, North Dakota

John Leslie Paper Company
612 Second Street South
Great Falls, Montana

John Leslie Paper Company
500 South 3rd Street
Minneapolis 15, Minnesota

John Leslie Paper Company
366 Waconda Street
St. Paul 1, Minnesota

John Leslie Paper Company
221 South 1st Avenue
Sioux Falls, South Dakota

Macon Paper Company
596 Broadway Street
Macon, Georgia

George W. Millar and Co., Inc.
284 Lafayette Street
New York 12, New York

Millcraft Paper Company
218-21st Street
Toledo, Ohio

Millcraft Paper Company
1927 E. 19th Street
Cleveland, Ohio

Millcraft Paper Company
97 Lincoln Street
Akron, Ohio

Millcraft Paper Company
1005 Allen Street
Jamestown, N. Y.

Palmetto Paper Company
P. O. Box 1164
Columbia, South Carolina

Partin Paper Company
2 North Commerce Street
Mobile, Alabama

Raleigh Paper Company
616 Downtown Blvd.
Raleigh, North Carolina

Rhodes Paper Company
2400 Walnut Street
Philadelphia 3, Pennsylvania

Richmond Paper Company
Richmond 9, Virginia

Roach Paper Company
310 East Third Street
Little Rock, Arkansas

Rowland Paper Company
1400 S. Ninth Street
Louisville 1, Kentucky

Tampa Paper Company
P. O. Box 1350
2614 East Henry Avenue
Tampa, Florida

Taylor Paper Company
420-424 South Front St.
Memphis 3, Tennessee

Taylor Martin Papers, Inc.
277 East Columbia Street
Fort Wayne, Indiana

West Coast Paper Company
5001 First Avenue South
Seattle 4, Washington

Whitaker Paper Company
641 Whitehall St., S. W.
Atlanta, Ga.

Whitaker Paper Company
210 East Saratoga Street
Baltimore 2, Maryland

Whitaker Paper Company
6th and Lock Sts.
Cincinnati 1, Ohio

Whitaker Paper Company
5820 East Nevada Avenue
Detroit 34, Michigan

Whitaker Paper Company
50 Great Jones Street
New York 12, New York

Whitaker Paper Company
1005-21 Beaver Avenue
Pittsburgh, Pennsylvania

Whitaker Paper Company
200 L Street N. E.
Washington 2, D. C.

Whiting Patterson Company
4545 Tacony Street
Philadelphia 24, Pennsylvania



The big difference is

No doubt about it, there's always a big difference when you call Railway Express to ship your printed advertising matter. Just look at these Railway Express features:

- **SPECIAL LOW RATES** that apply on printed material.
- **VALUATION COVERAGE** without extra charge (\$50.00 on shipments up to 100 lbs.; 50¢ a lb. above that weight).
- **FAST, EFFICIENT DELIVERY**, based on years of experience in speedy, dependable shipping "know-how."
- **NATIONWIDE SERVICE**, reaching some 23,000 communities in the United States.

No matter where you are sending or receiving printed material, you too will find that Railway Express does make the big difference in speed, economy, and safe, sure delivery. For more information on rates and service, get in touch with your Railway Express Agent. Remember—he's just a phone call away.



... safe, swift, sure

What's going on at HARRIS...



Sweeping the LNA awards again, entries printed on Harris equipment took most of the prizes (68.6% to be exact). All the lithography you see here was run on Harris presses, and all won awards in the 1956 competition of the Lithographers National Association.

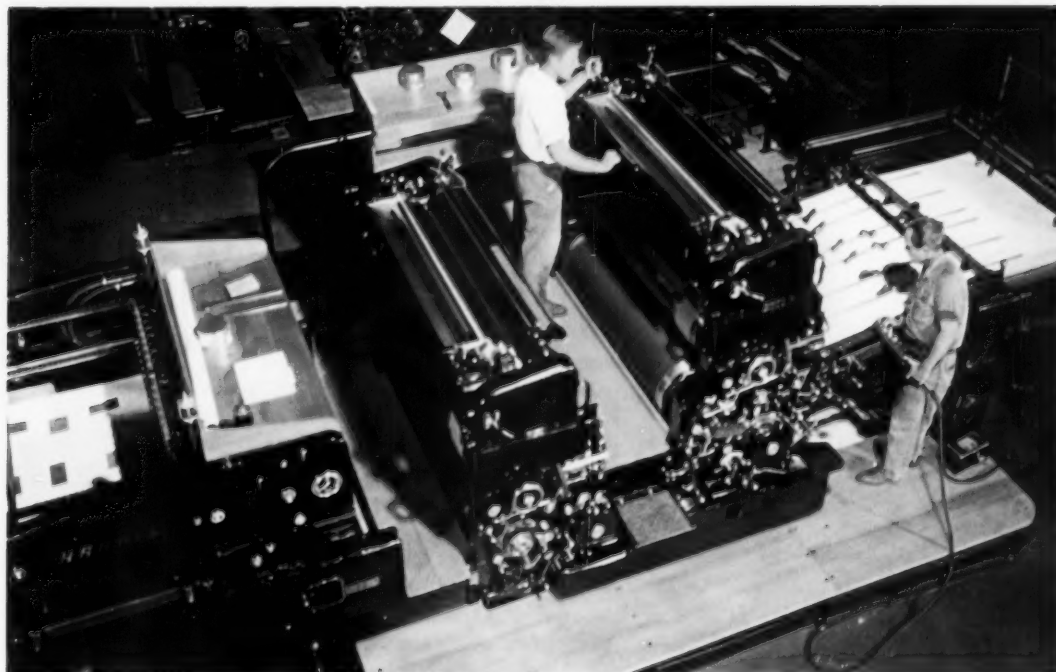


Museum piece comes home to mark Golden Anniversary. This is the original Harris offset press, set up again in the Cleveland plant. Shipped in July, 1906, it introduced the new era of high-speed, rotary lithography.

Starring in new motion picture, Seybold Saber power cutters give graphic portrayal of their advanced features. Ask your Harris-Seybold man to show you this 18-minute, sound-color film—*The Safer Saber*—right in your own office.



Running final tests before shipment, factory experts put a 36 x 49½" two-color through its inked-impression runs. Newest size in the Harris offset press line, the '49½"-er handles sheets 1½" wider than previous, comparable models.



HARRIS-SEYBOLD COMPANY

...for your printing profits

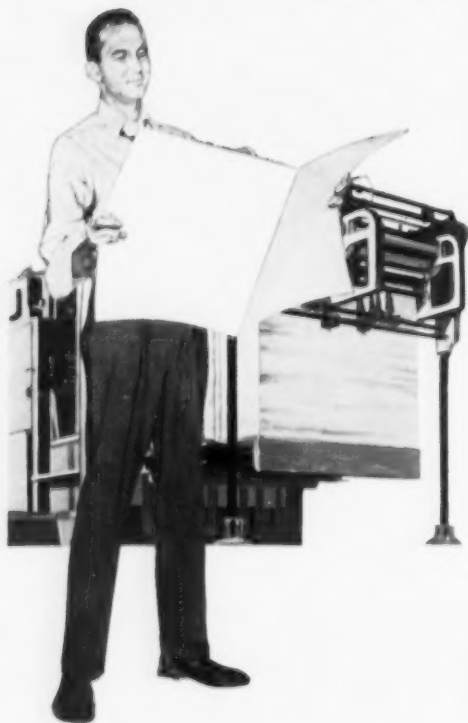
General Offices: 4510 East 71st Street, Cleveland 5, Ohio

**HARRIS
SEYBOLD
COMPANY**

Harris Presses
Cottrell Presses
Seybold Cutters
Macey Collators
Harris Chemicals
Alum-O-Lith Plates

Talk about value!

Consolidated Offset Enamels are DOUBLE COATED *at no extra cost!*



***Not a penny more for all the added performance
advantages you get only with double coating!***

High stability . . . quick ink setting . . . superior pick resistance . . . maximum uniformity . . . brighter color! These are just a few of the advantages that assure you trouble-free press performance and sparkling results *every time* with double coated Consolidated Offset Enamels!

What's more, you enjoy these advantages in every grade—PRODUCTOLITH, CONSOLITH GLOSS and CONSOLITH OPAQUE. All are double coated right on the paper-making machine in one continuous high-speed operation. There are no extra manufacturing steps—*no extra cost!*

FREE TRIAL SHEETS! Next time you're running a job, ask your Consolidated merchant for free trial sheets to compare with the offset paper you're using. Then check performance, results and costs. Once you see the big difference, you'll agree Consolidated Offset Enamels are today's outstanding paper values!

Consolidated

ENAMEL PRINTING PAPERS

a complete line for lithographic and letterpress printing

CONSOLIDATED WATER POWER AND PAPER COMPANY
SALES OFFICES: 135 S. LA SALLE ST. • CHICAGO 3, ILL.

make
a good
impression



... with color by



PRINTING INKS FOR ALL PURPOSES

COLOR BY



...makes the **BEST** impression



When you need sparkling, dynamic color, remember S&V has an outstanding ink for the surface you are running! You can rely on S&V to meet your requirements for a dependable ink for any surface . . . for inks with special performance characteristics . . . for effective sales-winning color! Next time use an S&V ink . . . and be sure of making the best impression!

Sinclair and Valentine Co.

Main Office & Factory: 611 West 129th Street, New York 27, N. Y.

OVER 35 PLANTS PROVIDE SERVICE FROM COAST TO COAST

YOURS

on request:

this informative book

to help you select

the right paper

for each of your

business records

Parsons
PAPER

...makers of permanent
prestige business papers



WRITE ON YOUR BUSINESS
LETTERHEAD FOR BOOKLET
1F1: PARSONS PAPER CO.
HOLYOKE, MASS. © PFCO
1956



A Friendly Invitation: You are cordially invited to become a charter member, during 1956, of **The Parsons King Cotton Club** ... an exclusive group of men and women, who in the designing, producing or selling of fine printing, strive constantly to attain the high-quality craftsmanship on which the Graphic Arts Industry has been built.

Parsons Guide Book Helps Printers Sell Better Business Forms

These are the reasons why Form Printers stock and recommend Parsons cotton fiber record-keeping papers:

- A large variety of matching colors fit the needs of record-keeping color control systems.
- Parsons ledger and index papers offer a wide range for most form uses, sizes, or weights.
- "Solid" sheet formation (in any weight) will not dog-ear from frequent hard use.
- Parsons smooth, uniform "no glare" surface takes hand or machine posting perfectly and erases without roughening or discoloration.
- Cotton content sheets add longer life to important records ... (Parsons Extra No. 1 100% grade is often specified for permanent records).
- Parsons cotton content papers run well on letterpress, offset or pen-ruling equipment.
- Accurate, efficient record-keeping is improved by quality form printing on high grade cotton content papers.
- Recommending Parsons papers adds prestige to a quality printer's reputation.
- Service on all Parsons papers is fast — shipment from paper merchants' stocks or mill stocks on same day your order is received, eliminates delivery problems.
- Parsons Guide Book for Record-keeping Papers helps printers and users get the *right* paper for the *right* record ... making better business for both.*

These are the famous Parsons Cotton Fiber Record-Keeping Papers:

Cotton Content	Parsons Ledgers
100% Extra No. 1	Scotch Linen Ledger
100%	Parsons Linen Ledger
75%	Defendum Ledger
50%	Mechano Form Ledger
25%	Crest Ledger
	Parsons Indexes
	Parsons Index
	{ Mechano Form Index
	{ Arkon Index
	Crest Index

Parsons is preferred by your customers

When you recommend a Parsons Paper, it makes sense to your customer. He has been pre-sold by Parsons advertisements stressing prestige, performance and permanence. In 1956, Parsons advertising will appear in 12 magazines, including *Business Week*, *The Office*, *Office Executive*, *Office Management*, *Journal of Accountancy* and *Fortune*. To cash in on this advertising, it will pay you to stock and recommend Parsons bonds, writings, ledgers and indexes.



* Mail to Parsons Paper Company • Holyoke • Massachusetts

Gentlemen:

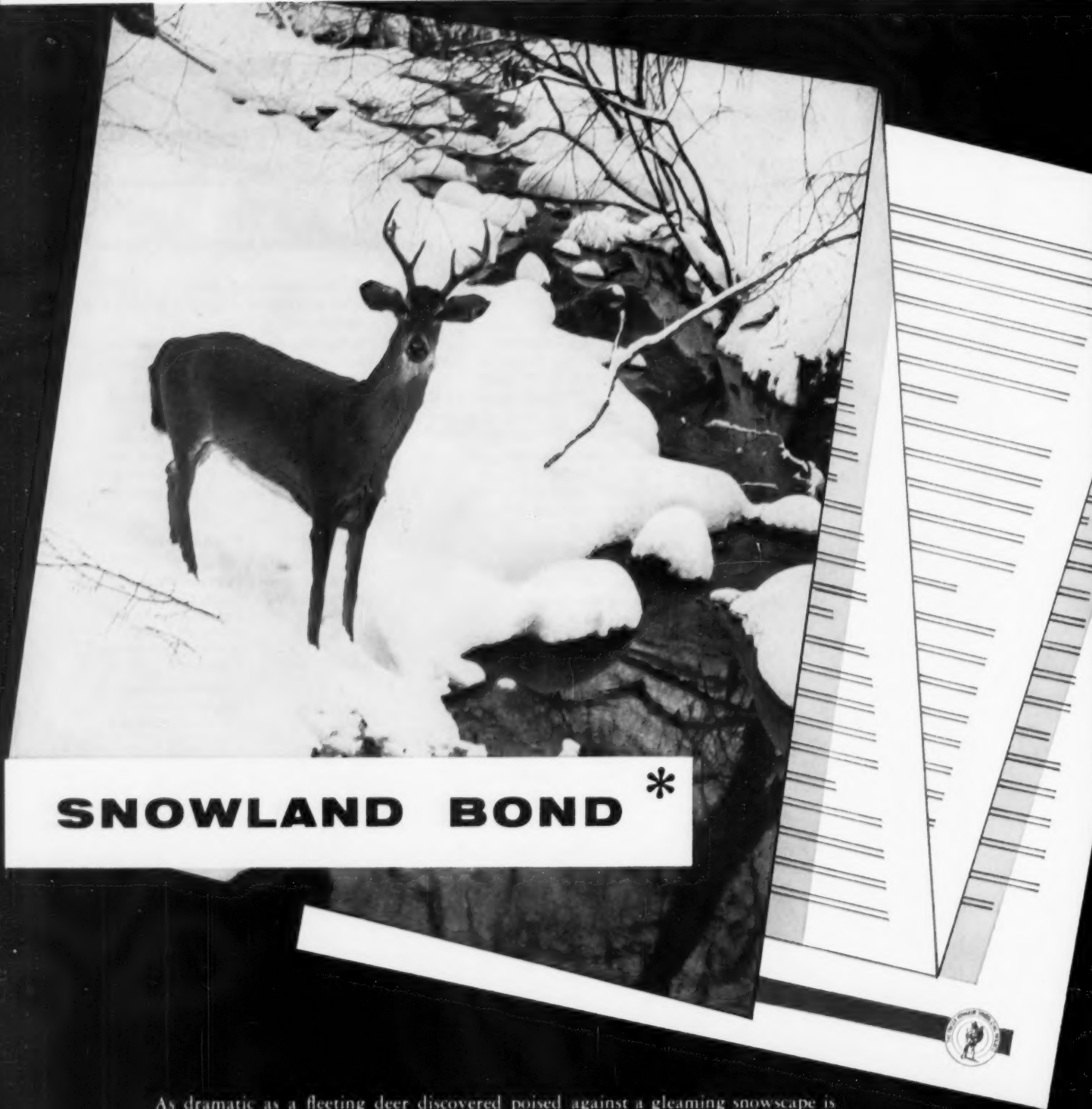
- ☐ Please send your guide book: *How to get what you need in record-keeping papers and index cards.*
- ☐ I would like to become a charter member of The Parsons King Cotton Club.

YOUR NAME

COMPANY

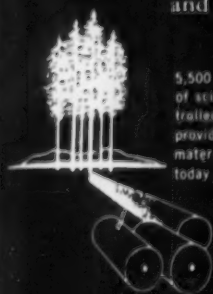
ADDRESS

STATE YOUR POSITION



SNOWLAND BOND *

As dramatic as a fleeting deer discovered poised against a gleaming snowscape is printing run on Snowland Bond . . . flashing sales points to prospects for quick, eye-catching communication. This stand-out printing is assured by these essential factors our good bond possesses: consistently matched color from shipment to shipment, even finish, uniform weight and precise cutting accuracy. These product certainties pay off in creating repeat business. Build on Snowland Bond. Leading merchants stock it.



5,500 square miles of scientifically controlled Fraser forests provide quality raw material for papers today and tomorrow.

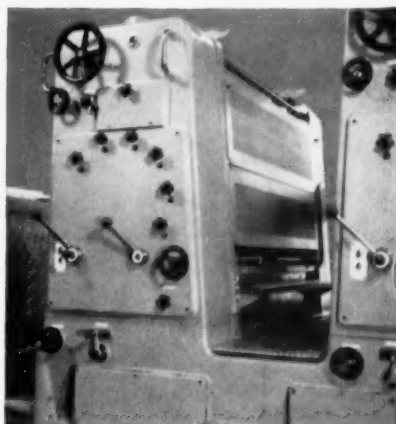
*it's a Fraser Paper**

FRASER PAPER, LIMITED

Sales offices: NEW YORK, CHICAGO
Mill: MADAWASKA, MAINE

M A N

MILLER-MAN
OFFSET PRESSES



Sealed Casings

	IV	V	VI
Sheet Size	30x42	36x48	40x56
IV — One to Four Colors V — One to Four Colors VI — Two to Four Colors			



Enclosed in sealed, dust-proof casings,
 all drive and control mechanisms on the
 printing units are constantly lubricated

by a continuously circulating flow of oil.
 Write for further details and specifica-
 tions on these precision-built presses.



MILLER PRINTING MACHINERY CO.
 1115 Reedsdale St., Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED
 730 Bay St., Toronto 2, Ontario

Beauty.....

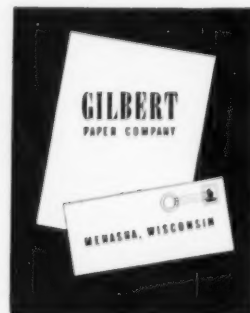


Gilbert Papers

The brilliance and business-like crisp feel of these, America's finest bond papers, give added authority to written messages . . . get attention . . . get results.

There is a wide variety of Gilbert cotton fibre papers . . . superior for business correspondence and business records . . . available through your Gilbert Paper Merchant. Ask for samples.

28 Full Pages of Gilbert Advertising reaching your best customers in FORTUNE,* DUN'S REVIEW & MODERN INDUSTRY,* ADVERTISING REQUIREMENTS, BEST'S INSURANCE NEWS, and OFFICE during 1957. *FOUR COLOR INSERTIONS



A GOOD LETTERHEAD IS ALWAYS BETTER...PRINTED ON A GILBERT COTTON FIBRE BOND

Maximum Daily Production... Maximum Size Range...

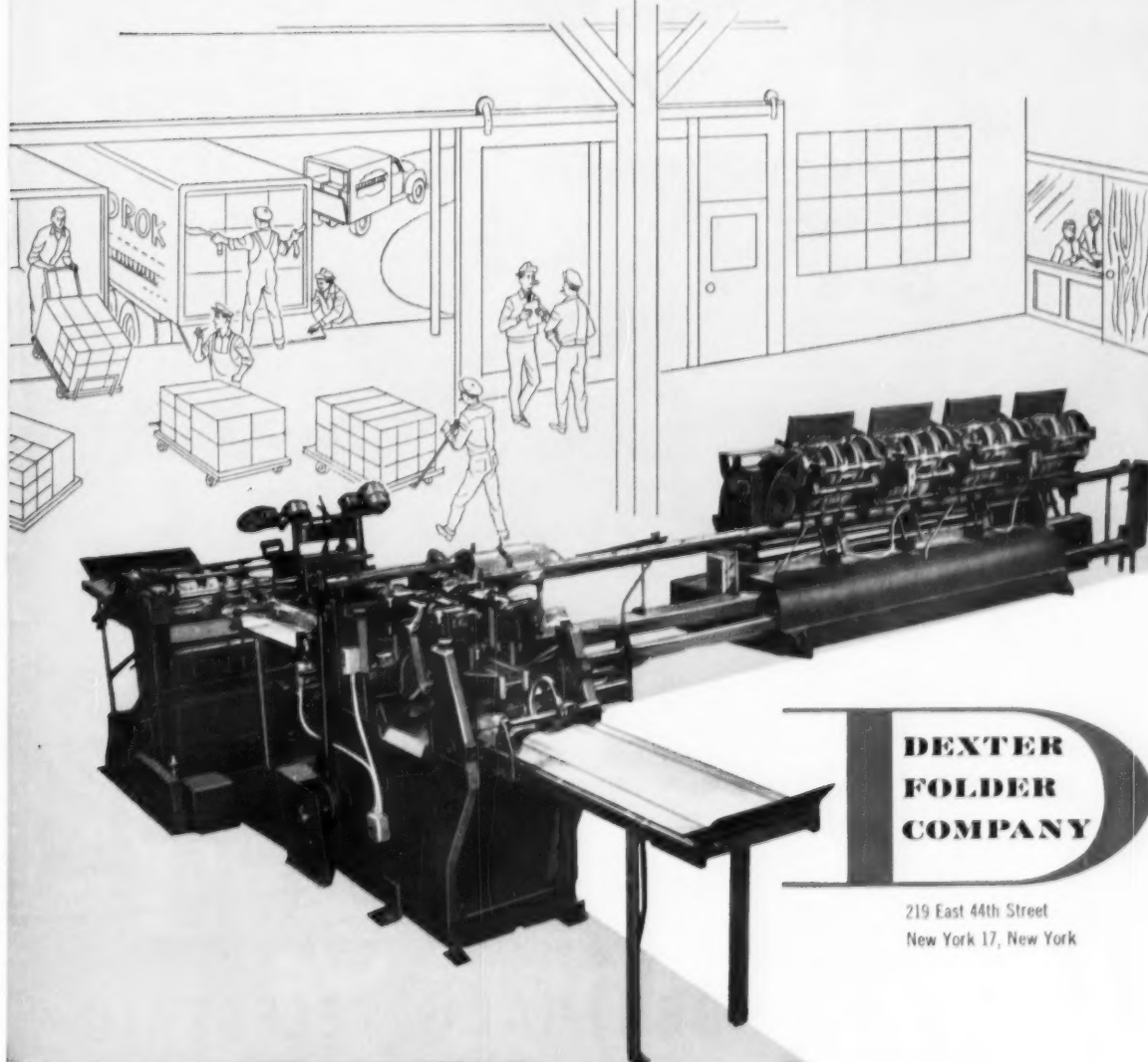
of Gathered, Saddle-Stitched
and Trimmed Booklets

THE MCCAIN-CHRISTENSEN COMBINATION

In one *completely automatic* operation the McCain Signature Feeder, the Christensen Gang Stitcher, and the McCain Trimmer will produce finished books in sizes up to 12x18" and up to 1/2" thick. And the machine can be furnished to feed signatures *with or without gripper lap*.

Here is the bindery combination that contains all of the factors which result in consistently high output. High productive speeds, positive control during feeding and stitching, exact accuracy in trimming, unmatched dependability ...all combine to assure low maintenance, high production performance.

Contact your nearest Dexter representative for an in-plant demonstration, or for complete details on McCain Feeders or Trimmers.



D
DEXTER
FOLDER
COMPANY

219 East 44th Street
New York 17, New York

PRINTERS:

What's stopping you
from air-conditioning?



GENERAL ELECTRIC now makes **AIR CONDITIONING** practical for any office or printing plant

Today, *every* businessman can have air conditioning without the usual installation headaches. General Electric Packaged Air Conditioners provide installation without costly alteration, shutdown or serious interruption—and without large initial outlay. One unit will serve an average office...for larger areas and plants, economical, convenient installations are provided by General Electric's Zone-by-Zone method.

General Electric Units eliminate space problems, too. Ceiling-mounted models use *no* floor space—floor-mounted units may be stationed away from space being served. Maintenance is no factor because General Electric Units are self-contained—no remote parts to cause maintenance troubles. See your General Electric Air Conditioning Contractor. General Electric Commercial and Industrial Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.

You don't pay extra for these General Electric advantages:



EXPERT ADVICE

Years of experience on all types of installations—from neighborhood shops to office buildings and factories.

BUDGET PAYMENTS

You can take up to 3 years to pay. Longer, more flexible terms on larger installations.

5-YEAR WARRANTY

General Electric's Unsurpassed Warranty covers parts and labor on the vital sealed cooling system for 5 years.

COMPLETE LINE

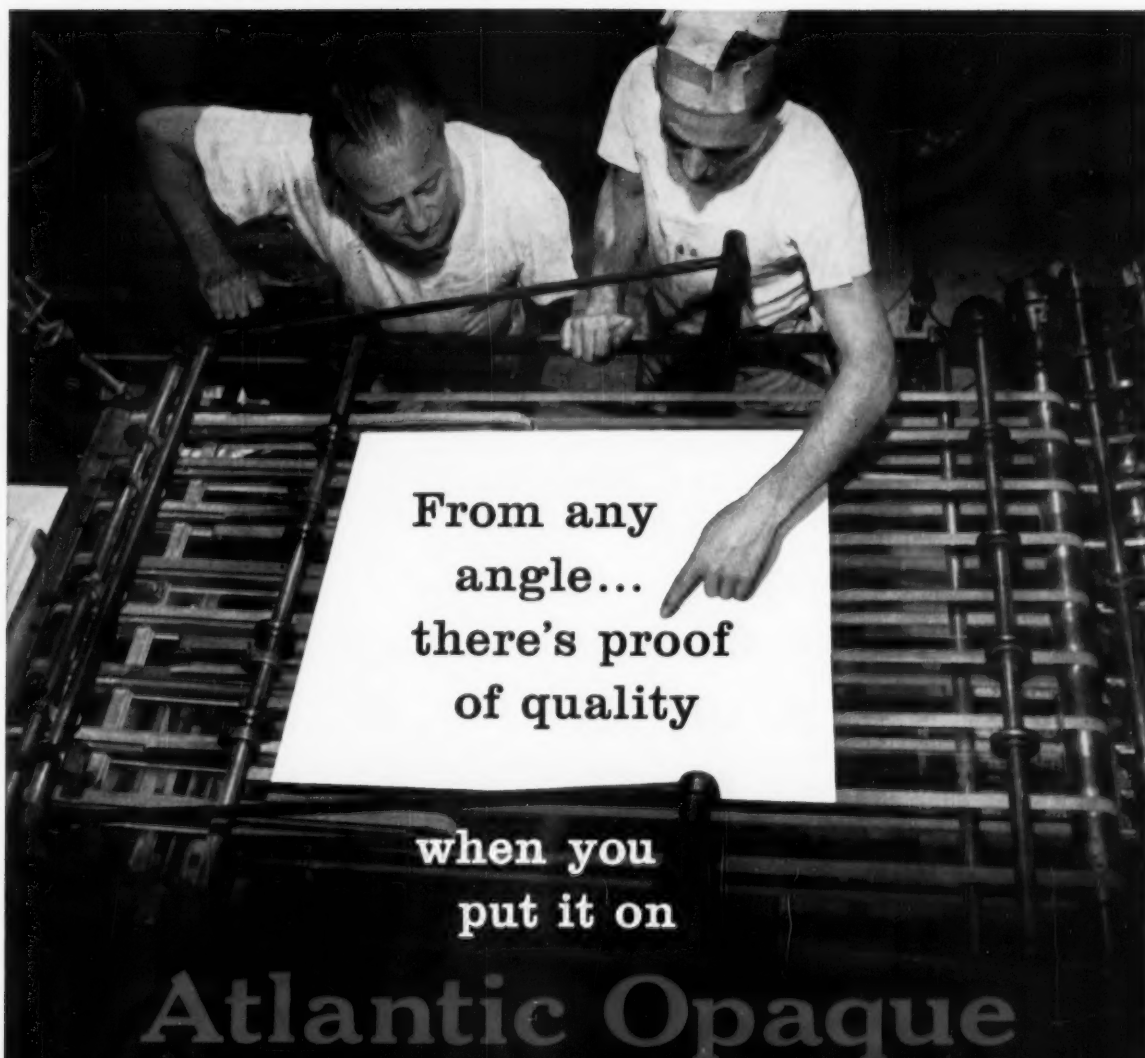
Ceiling-mounted units, water-cooled, in 3, 5 and 7½ ton capacities. Air-cooled in 3 and 5 tons. Floor-mounted units: 3, 5, 7½, 10 and 15 tons.



Progress Is Our Most Important Product

GENERAL ELECTRIC

In Canada, Canadian General Electric Co., Ltd., Montreal



From any
angle...
there's proof
of quality

when you
put it on

Atlantic Opaque

You always put your "best foot forward" when your message is on ATLANTIC OPAQUE. There are good reasons why.

ATLANTIC OPAQUE virtually eliminates "show through"—even in lighter weights—guarantees a clear, sharp impression. *Every* job is a *quality* job...*every* time. ATLANTIC OPAQUE prints letterpress, offset or gravure. ATLANTIC OPAQUE cuts make-ready time. Dependably uniform in thickness and finish...surface-sized for a

clean, receptive printing surface—ATLANTIC OPAQUE reduces make-ready time.

ATLANTIC OPAQUE is a brilliant white—providing the best background for your most important printed message.

Find out for yourself how ATLANTIC OPAQUE can create better impressions for *your* business. Ask your Eastern Corporation Merchant for a sample packet today, available in smooth and vellum finishes.



Atlantic Papers

ATLANTIC OPAQUE
ATLANTIC BOND
ATLANTIC OFFSET
ATLANTIC COVER
ATLANTIC LEDGER
MANIFEST BOND

PRODUCTS OF EASTERN CORPORATION • MANUFACTURERS OF QUALITY PAPER AND PUDOCCELL PULP
MILLS AT BANGOR AND LINCOLN, MAINE • SALES OFFICES: NEW YORK, BOSTON, PHILADELPHIA, CHICAGO, ATLANTA



In a 10-acre setting of Floridian splendor... The Americana captures the spirit of the past, present and future of all the Americas.

*The personal
concept of
Quality!*

DESIGNED BY HARRIS & WINTERBROOK

Your company's personality is clearly visible in the character of your letterhead. A letterhead is tangible evidence of reputation, of taste, and of concern for quality. For example, the handsome letterhead on Strathmore paper of the new Americana says more than a thousand words about the hotel's high standards and its modern service. Consider the personality of your letterhead. Does it properly express your business character? Let your supplier show you samples of *quality* Strathmore Letterhead Papers...and judge for yourself.

The Americana, "the hotel of the Americas," is the newest of the fabulous luxury hotels along the Miami Beach oceanfront. Its 475 rooms and unusual *lanai* suites are the ultimate in contemporary elegance and comfort. To capture the atmosphere of the various countries of the Americas, the restaurants and lounges have been decorated with striking native motifs.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT, THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND. ENVELOPES TO MATCH CONVERTED BY OLD COLONY ENVELOPE CO.

STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER, REPLICA.

STRATHMORE

Makers of Fine Papers

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

Strathmore
Advertisements
in national
magazines tell
your customers
about the
letterheads of
famous American
companies on
Strathmore
papers. This
makes it
easier for
you to sell
these papers,
which you
know will produce
quality results.

This series appears in:

TIME
NEWSWEEK
BUSINESS WEEK
PRINTERS' INK
SALES
MANAGEMENT
PURCHASING
ADVERTISING
REQUIREMENTS



you have 18¾ minutes a day for net profit!

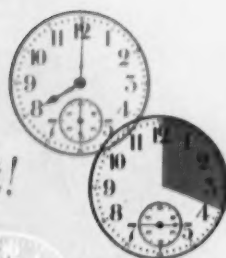
basic data from bulletin of Louisville Graphic Arts Association

Inland Printer recently reported that out of the total 480 minutes per employee in every work day, 461¼ are needed just to pay expenses. This leaves you with just 18¾ profit minutes a day. This means time is the most important thing in your plant—use every minute of it profitably!

ORIGINAL HEIDELBERGS EXTEND YOUR PROFIT-MAKING TIME

Original Heidelberg Cylinders will absolutely protect your 18¾ daily profit minutes (and in many cases increase that time as much as two or three times). Heidelberg rigidity saves time in make-ready. With Heidelberg's unique automatic device, you can washup rollers in just 1½ minutes. It takes only 2 minutes to stab a sheet. You can pre-load and unload while your Heidelberg is in operation. Simple single-lever control, one-shot central lubrication and unequalled ease of operation add minutes to your production day. ORIGINAL HEIDELBERG PROTECTS YOUR PROFIT MINUTES. And Original Heidelberg automatic platens can add even more time to your profit day.

Call or write your Original Heidelberg representative NOW for "Proof of the Profit".



ORIGINAL HEIDELBERG.

over 75,000 Heidelberg's now in use, world-wide!

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118 East 12th Street, Los Angeles 15, California
6319 Eppes St., P.O. Box 12301, Houston 17, Texas

- ☐ Give us more information on "Proof of the Profit"
- ☐ Send a representative to see us.
- ☐ Give us details on
 - ☐ 10 x 15 ☐ 12 x 18 ☐ 21 x 28

name _____
address _____
city _____ zone _____ state _____

The illustration features three large, dark circular photographic screens. The top-left screen is labeled "48" 133 LINE". The top-right screen is labeled "48" 150 LINE". The bottom-right screen is labeled "36" 250 LINE". A large, stylized number "3" is positioned in the center, overlapping the top two screens. To the left of the screens, a hand is shown holding a branch with several small, star-shaped flowers. The text "big screens" is written in a bold, sans-serif font to the right of the top two screens.

3

48" 133 LINE

48" 150 LINE

big screens

36" 250 LINE

*We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction*

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

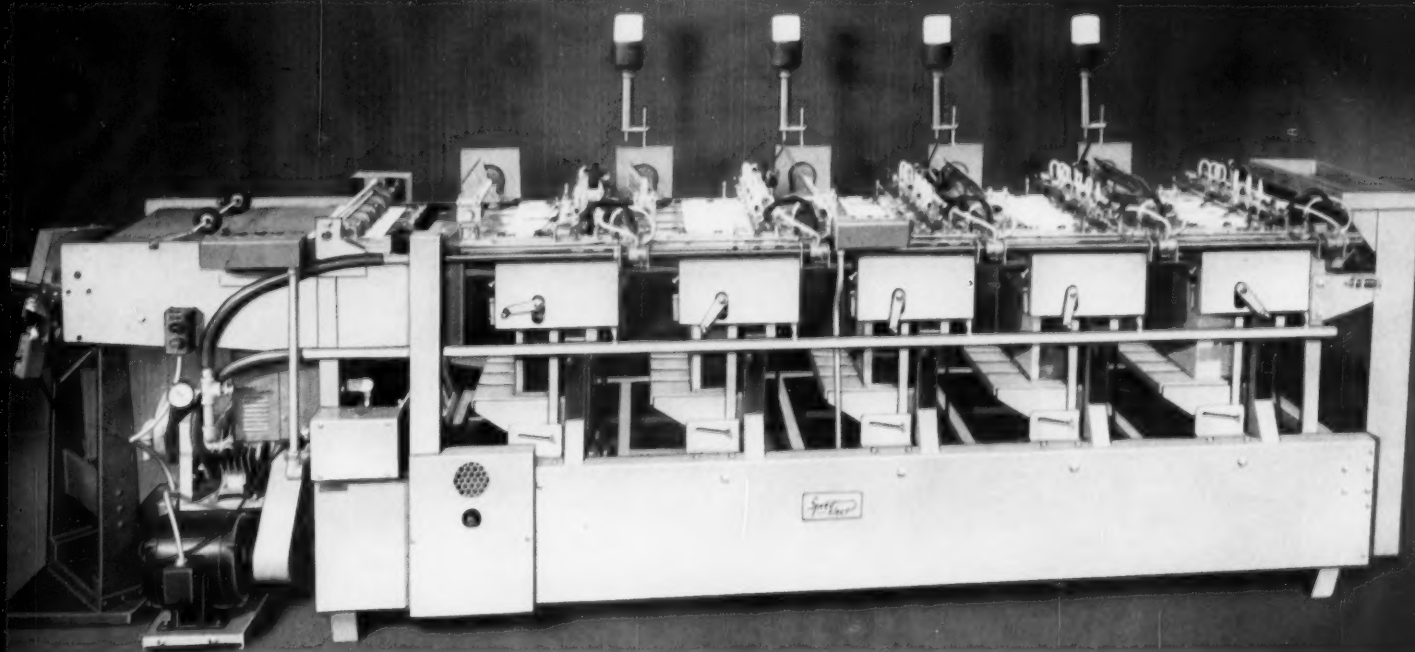
PROCESS COLOR PLATE COMPANY

522 South Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0622

**DAY
&
NIGHT**

the
Speed-Klect
COLLATOR
Collator

...the only sheet collator
IN THE WORLD to automatically
gather and glue one-time
carbon forms at **HIGH SPEED**



Shown here — Model 51-1G, 12" x 19", 5-station Collator.
Also available in 3-station and 14" x 19" sheet sizes.

Already standard equipment in large and small printing plants throughout the World. Speed-Klect is the talk of the Printing Industry because of these outstanding features:

- * Sheet sizes 3" x 5" to 12" x 19"
- * Automatic gluing
- * Speeds variable to 5000 sets an hour
- * Micromatic detection assures complete accuracy of numbered work
- * Handles one-time carbon paper, sections, signatures, NCR, even heavy tagboard
- * Glue assemblies require no maintenance
- * Quick easy loading
- * Ideal for straight gathering
- * Stock movement without stock motion (no static)
- * Single set delivery
- * Each station holds up to 18" of stock

Covered by Patent No. 2,568,724 and other patents pending

Didde-Blaser, INC.
Emporia, Kansas

Collecting collating problems is our specialty!

General Offices and Factory, Dept. IP-2
24 West 6th Ave., Emporia, Kansas
Sales Offices in New York, Chicago, Los Angeles and St. Petersburg
Sole Canadian Distributor—Sears Limited, Toronto
England—SOAG Machinery Company, London

clip FOR INFORMATION ON THIS
AND OTHER SPEED-KLECT MODELS

- ☐ Please send Brochure and full information.
- ☐ Please send the 11-minute, 16 MM, color, sound film
"Speed-Klect in Action."

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____

FREQUENCY

the most frequent schedules in airfreight enable American to serve printers better than any other airline



You can ship 100 lbs. of printed matter from New York to Chicago for only \$7.50 . . . Detroit to Los Angeles only \$23.10.

With over 1000 scheduled departures daily, American offers more flights to more key areas than any other airline. American's greater frequency of flights assures fast forwarding, dependable on-time deliveries. This enables printers to match the service of local shops in distant cities . . . enjoy better control over the distribution of dated material . . . and handle rush jobs without resorting to overtime.

AMERICAN AIRLINES AIRFREIGHT

—flies more freight than any other airline in the world

Plan for Quality

Significant artwork produced on Cantine's coated paper can be made as *unforgettable* as designs in lava. Cantine's specially prepared surface gives unlimited scope for the artist, the writer, and the production team. For unforgettable printing, either letterpress or offset, plan always for the Quality that you can achieve with a Cantine Coated.

LETTERPRESS

Hi-Arts
Ashokan
M-C Folding Book
M-C Folding Cover
Zena
Catskill
Velvetone
Softone
Esopus Tints
Esopus Postcard.

OFFSET-LITHO

Hi-Arts Litho C.1S.
Zenagloss C.2S.
Zenagloss Cover C.2S.
Lithogloss C.1S.
Catskill Litho C.1S.
Catskill Offset C.2S.
Esopus Postcard C.2S.
Esopus Tints



Cantine's

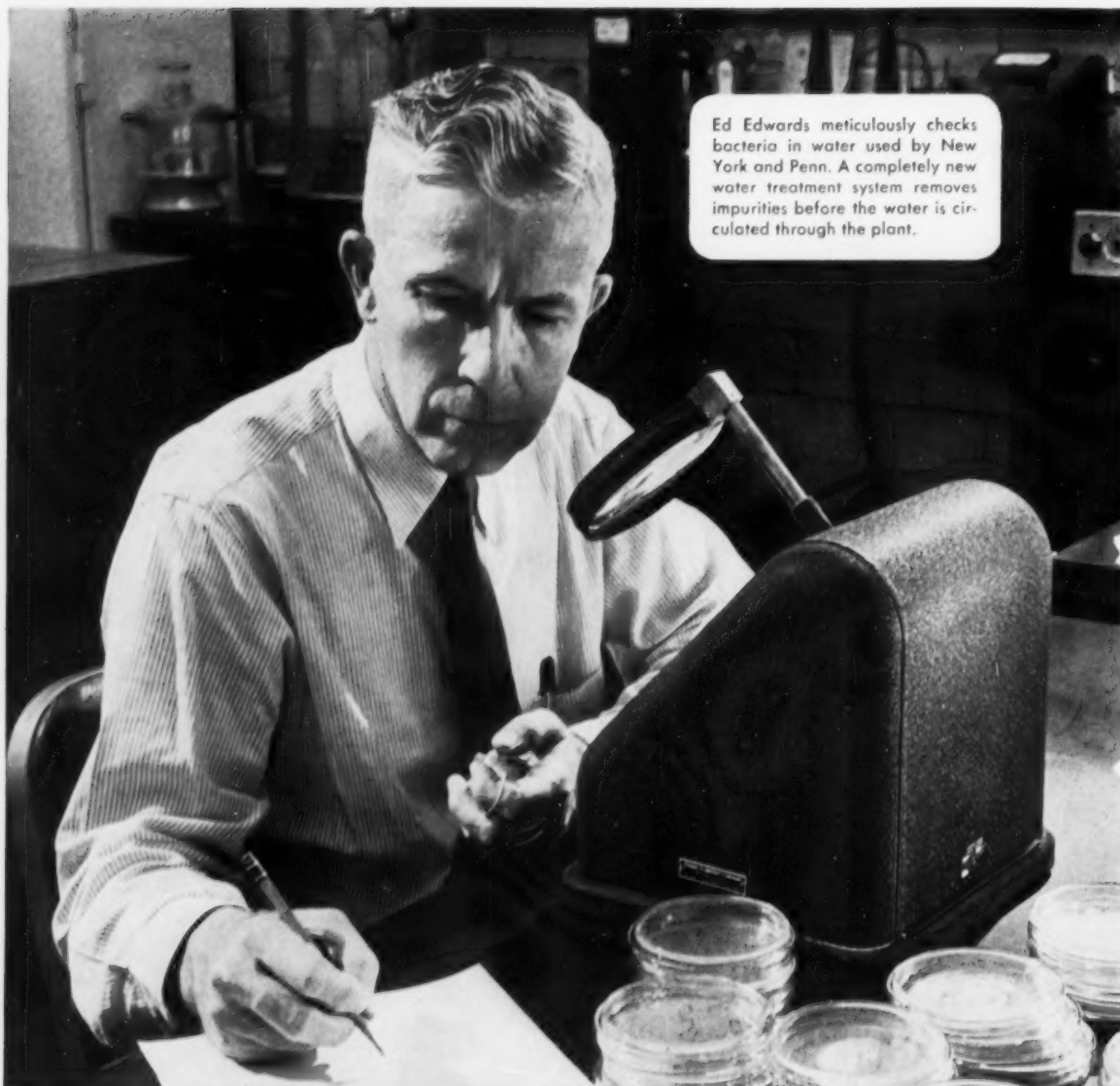
Photo by Walter Sarff

COATED PAPERS

THE MARTIN CANTINE COMPANY

Specialists in Coated Paper since 1888

Saugerties, N. Y. and New York City
In San Francisco and Los Angeles—Wylie & Davis



Ed Edwards meticulously checks bacteria in water used by New York and Penn. A completely new water treatment system removes impurities before the water is circulated through the plant.

HIS MICROBE HUNT MAKES PAPER BETTER

Ed Edwards, Water Engineer at New York and Penn's Lock Haven, Pa., mills, isn't on the brink of discovering a new miracle drug . . . but he *is* the man who helps make sure the paper you buy is clean and free of impurities!

Hundreds of gallons of water go into the making of every pound of paper. And it's Ed Edwards' job to perform mass murder on that water's bacteria population. He wages the same battle against common dirt, too.

Ed Edwards—and men like him—super-vise the purification of enough water at each

New York and Penn mill to supply a large city. It's a big job . . . yet it's only part of New York and Penn's quality control over every ingredient, from wood chips and pulp to chemicals and fillers.

If you'd like to know some of the reasons why New York and Penn papers print better, look better, and feel better, we'd be pleased to send you the name of our nearest distributor, who can supply you with the samples. New York & Pennsylvania Co., 230 Park Ave., New York 17, New York.

New York and Penn
Pulp and Paper Manufacturers

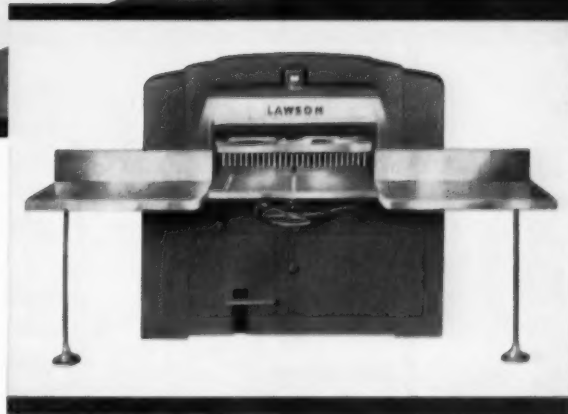
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LAWSON 39"
Heavy Duty Automatic Clamp Cutter



The **LAWSON 39"** automatic clamp cutter gives you *heavy duty dependability* through long years of service. Its high standard of accuracy is the result of more than half a century of paper cutter experience. The straightline knife action cuts smoothly and evenly through full 6" lifts — no side sway or chopping action.

Here is a cutter so versatile it *handles every type of paper* from lightweight bond to heavy cardboard... so fast—43 strokes per minute—it really *steps up your production*. And it *costs so much less* to operate a Lawson Cutter.



For greater speed, greater accuracy, greater profits in paper-cutting, send for illustrated fact-filled brochure on Lawson cutters.

Pioneers in Paper Cutting Machinery since 1898

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**Want
Precision
Accuracy?**
*faster, easier,
at lowest cost?*



... then get a Craftsman Photo-Lith Layout Table

**Craftsman . . .
best equipment for**

layout
line-up
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negative and
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It's not "empty talk" when we say you get precision accuracy and save time and money with the Craftsman Photo-Lith Layout Table. Offset printers, photo engravers, and planographers who have Craftsman Tables will tell you the same thing.

You get the greatest possible accuracy with Craftsman Photo-Lith Tables because they are carefully made instruments of mechanical precision. The design consists of two straightedges at right angles operating on machine cut geared tracks; Vernier dials with calibrations as fine as 100ths (Triple Vernier with automatic spacer optional); sheet stop guides and grippers; stainless steel scales; and special marking devices for goldenrod layouts, scribing negatives and plates and India ink ruling. Five efficient sizes, with working surface from 28" x 39" to 62" x 84", are available.

You'll get the best possible results . . . and save time and money . . . with a Craftsman Photo-Lith Layout Table. Send for full information and let us prove to you these advantages.



CRAFTSMAN LINE-UP TABLE CORP.

57-B River Street

Waltham 54, Massachusetts



**HAMMERMILL
BOND**

THE MAGIC OF NEUTRACEL

New beauty for your Hammermill Bond letterheads —with hardwood's finer fibers

When you hold a sheet of the new Hammermill Bond up to the light, you'll see its noticeably more uniform distribution of fibers. This finer background for your letterhead comes from "the magic of Neutrancel"—a superior new pulp that's exclusive with Hammermill.

New printing methods and business machines created a demand for specific paper qualities best obtained by *blending* different papermaking fibers. Now—with its exclusive Neutrancel process—Hammermill has unlocked the special fiber qualities nature grows in northern hardwoods to improve the *blend* of pulps that goes into its fine papers.

Neutrancel's special properties blend with other quality fibers to give new Hammermill Bond a smoother, velvety surface as well as a clearer, more attractive formation. And—Neutrancel® lends increased opacity

plus greater bulk—gives letterheads printed on today's Hammermill Bond both pleasing eye appeal and quality—denoting "heavy feel."

Only a few months ago, Hammermill-invented centrifugal cleaners were installed to make Hammermill Bond cleaner than ever before. Now we add Neutrancel, a \$6,000,000 step forward which brings you Hammermill Bond that 1) prints better; 2) types better; 3) looks better. Hammermill Paper Company, Erie 6, Pennsylvania.

... yet
**HAMMERMILL
BOND**

with Neutrancel's finer fibers, costs no more



Taupe

Beige

Toast

Flesh

*With Hammermill Offset
you can print the difference*

HOSIERY sets the tone of the whole ensemble. That's why women are so careful to select the right shade . . . You can print subtle differences in shade and texture when you print on Hammermill Offset. Today's Hammermill Offset reveals fine product distinctions, adds realism - - and sales appeal - - to your printed pieces.

Lithographed on Hammermill Offset, Substance 70, Wave finish

MANUFACTURED BY
HAMMERMILL PAPER COMPANY • ERIE, PA.



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

Economists Still See Less Boom for 1957

1957 will still be better year than 1956, economists claim after watching it for month...total business up about 5% for whole year. Fair rise but about half accounted for by price increases. Second half higher than first. So your business should continue good all year...less boom...only ordinarily better than '56.

No Cut in Taxes Due

Congress isn't likely to cut budget and therefore won't cut taxes...so you can forget about any major reductions in your taxes for time being, at least.

Postage Rate Battle Looming in Congress

Your postage bill goes up if Congress approves increases: 1st class to 5c (air mail dropped, all 1st class by air when possible), big jumps in 2nd and 3rd class rates. Senate P.O. Committee expected to hold hearings on postal rate policy before dealing with increases. Parcel post shippers want size-weight limits raised so they can mail bigger packages...Congress not likely to listen.

DMAA Wants Congress To Set Postage Rates

Direct Mail Advertising Assn. wants postal rate-making powers returned to Congress "where they belong"...also calls for statement of policy separating postal service public welfare aspects from business aspects before rates are changed.

First Photon Installed By Commercial Printer

First Photon (phototypesetter) installation by commercial printer in plant of Hub Mail Printing Corp., in Boston where machine was researched and developed...has 16 fonts of type (each enlarge to any of 12 sizes). Previous installations in Boston typesetting plant and Quincy, Mass., daily newspaper. Details in March IP.

SS, Income Tax Reports May Go to Annual Basis

Your firm may get its Federal Government paperwork reduced if Congress acts on proposal by Treasury to consolidate two quarterly reports on social security deductions and income tax withholdings...combined form required yearly...could start in January 1958 if Congress okays.

(Over)

NEWSLETTER

(Continued)

Senate Plans Hearings On Newsprint Price Hike

If your plant uses newsprint, watch hearings starting Feb. 26 by Senate Interstate Commerce Committee on "shocking situation" posed by price boosts on newsprint...Mills in Canada recently jumped price \$4 per ton (\$134 in N.Y. and Chicago)...Government sympathetic but can't touch Canadians with antitrust laws.

News Ink Prices Go Up

If your plant uses news ink, prices are going up. J. M. Huber Corp. raised news ink prices average 12%...some 20% higher than last prices announced in April, 1956.

Phototypesetter Coming

New phototypesetting machine (see January Newsletter) is scheduled to hit the news in March...barring unforeseen delays. IP plans to have full details and pix in that issue.

Small Business Aided If Congress OK's Bills

Small business in for more help...bills in Congress extend Small Business Administration beyond June 30, raise \$150-million loan ceiling. President wants action to help small business, foster competition, provide tax relief causing only minimum revenue tax loss.

Dry Intaglio Presses Will Print Paper Money

Your paper money will soon be printed dry instead of wet by government on 8 new rotary sheet-fed De La Rue (British) presses ordered from R. Hoe & Co. New dry process intaglio press will print 32-up and run 2½ times faster than old wet method with 18 bills up on sheet. Prototype model tested in Washington's Bureau of Engraving and Printing.

Bruce Rogers Launches October House Classics

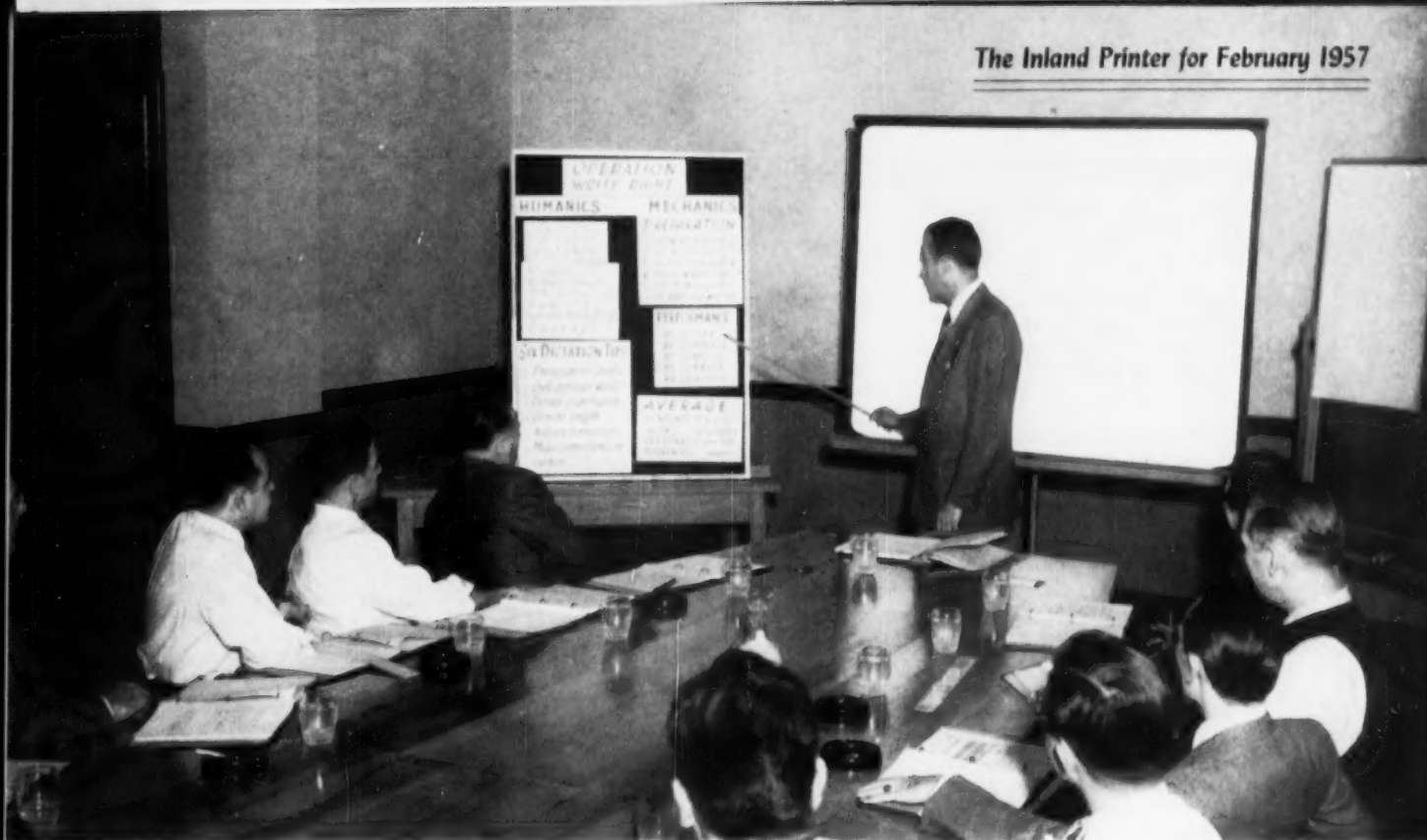
Bruce Rogers, dean of American graphic arts designers, at 86 has launched series of English texts to be known as October House Classics. If interested in seeing them, write to BR at October House, RFD #3, Danbury, Conn. Details in March IP.

Front Office Courtesy

If your firm is troubled by courtesy (or lack of it!) in its front office, get new SBA leaflet, "Front Office Courtesy Pays," issued by Small Business Administration...free. Write SBA, Washington 25, D.C.

Postal Rate Problem?

Your mail delivered by rocket soon? West Germans trying it. May soon be tested by U.S. Post Office...1-day delivery of letters & packages anywhere in U.S. if successful. Cost? Government will determine...would top air mail cost.



E. H. Plagemann, director of training at the W. F. Hall Printing Company, Chicago, instructs class in letter writing. Customer relations improved considerably

Teach Your Employees How to

Make Every Letter a Sales Letter

- W. F. Hall Printing Co. in Chicago trains employees in "Operation Write Right" program
- Many printers lose opportunities to create good will when customers complain of bad jobs
- Here's how the Hall program worked wonders during past five years to alleviate complaints

By Lillian Stemp

Several years ago the training division of the W. F. Hall Printing Company in Chicago established an "Operation Write Right" program so that every letter sent by the company would be a sales letter.

The policy was based on findings that Hall's greatest sales opportunity existed in the increased business possible with and through its present customers, and that these were the people to whom Hall personnel wrote most of the firm's letters.

An analysis of some of these letters disclosed that they were not reflecting Hall's deep concern to provide the best possible service for its customers.

In many printing plants, both small and large, far more sales contacts are made by correspondence and telephone than by personal visits. Thus, far more opportunities exist to make these methods of communication sell a printer's services.

In the small organization, one or two of the top executives often do all of the

visiting and servicing of the larger accounts. But because they have other functions, these men have to limit the remainder of contacts to telephone and mail.

On the other hand, the large company may have a larger sales staff, but the very nature of the work keeps the men on the road a great deal of time so that many details are still handled by telephone or letter.

Cost of Writing Letters

It takes skill on the part of the persons dictating the letters and the individuals who type the letters to produce a result acceptable to the recipient. This skill varies and has a relationship to the cost of producing a letter. Because of such variables, it is difficult to estimate just what it costs to write a letter.

In 1952, Hall's attempted an estimate based on direct production costs of letters of 125 words. This did not include non-productive time, supervision, fixed charges or overhead costs. The average

cost was estimated at 87 cents per letter. That same year *American Business* magazine reported that a study it had just completed showed the average cost of writing a business letter to be \$1.17.

The main point, however, is that these costs are probably much higher now and that since each letter does have a cost, each letter should have value. A formula for determining letter costs is available in the Gregg Publishing Co. pamphlet, "How much does it cost to write letters?"

E. H. Plagemann, training director at W. F. Hall, reports that the cost angle of a letter is presented to Hall personnel as an investment. He explains: "A business communication that fails to do the job it is sent out to do represents a definite waste. If it fails to put over your idea and cover the subject, the chances are that the reader will have to write for the needed information. And that means another letter with additional cost."

In establishing the better letter writing program at Hall's, training was concen-

Mr. H. Zilch
XYZ Publishing Company
123 North Wabash Avenue
Chicago, Illinois

Dear Mr. Zilch:

Your letter dated February 15, 1951 regarding the poor reproduction of the duotone on page 108, Spring issue of your magazine for some unknown reason was left unanswered but assure you that it was not intentional.

I am returning the copy you sent to our salesman and also a copy and some press signatures that I picked up at random in the time your letter was received and you will note that the reproduction is superior to that in the book you sent.

At the time this all took place I met with those in actual production and they assured me that a very small portion of the job was run as your copy shows. Again sorry for the delay in answering.

Yours very truly,
Thomas H. Brown

Mr. H. Zilch
XYZ Publishing Company
123 North Wabash Avenue
Chicago, Illinois

Dear Mr. Zilch:

Thank you for your letter of February 15. We appreciate your bringing to our attention the fact that page 108 of your magazine does not come up to the standards that we know your magazine requires.

Immediately after receiving your letter, I checked the Manufacturing Department to determine how this could happen.

The Pressroom Supervisor indicated to me that at the start of the production run they ran into a little plate trouble but it was soon corrected. He indicated to me that he thought that all bad copy of this run had been stopped.

From the Pressroom, Mr. Zilch, I went out into our Bindery where the books are bound and double checked with our inspectors. They made sample checks of your print order and have reassured me that the copy you saw is not at all representative of the work done.

Enclosed are some sample pages taken at random from the run since I received your letter. I believe you will agree that these represent the quality of reproduction that your job demands.

Sincerely,
Thomas H. Brown

BEFORE:

This apologetic, unsatisfactory letter was written before training in letter writing began at W. F. Hall

AFTER:

Now notice the difference after a number of instructional sessions. Informality, sales appeal are marked

trated on both the dictator and the stenographer. The first phase was a lecture presentation designed to condition the minds of the participants to the fact that letter writing as an art could be learned. Harold P. McQueen, at that time with Rylander Corp., conducted this portion.

Then followed "Operation Write Right," which was confined to those who gave dictation or who prepared their letters for typing. The content of this program was developed with an outside consultant who trained several persons in the art of presentation, who, in turn, conducted the program.

The third phase was directed at all secretaries and stenographers. "To determine their level of accomplishment," said Mr. Plagemann, "we gave the girls a series of typing, language and dictation tests at the start of the program."

The results also served a second need. They became the basis for establishing norms used by the employment department in recruiting and selecting future applicants for stenographic work. The subjects covered in the remaining weeks of the schedule give a good idea of the type of self-improvement material that was offered. These included telephone courtesy, the dictionary and its use, the stenographer's handbook, the impression that a stenographer makes in an office, and

for secretaries in particular, "why you are a secretary."

Another result of the third phase of the program was a request by some of the girls that they would like further training after the present effort was over. And still another was better telephone usage.

The telephone company cooperated in setting up a series of studies to determine telephone habits. For a specified time, the telephones were monitored and recordings were made of such conversations. The telephone company reviewed these records and presented specific recommendations for telephone habit improvement.

Method Helps Small Printer, Too

The small printer may protest that he "doesn't have time for such extensive application to a problem he feels should have been solved by business and commercial schools. This might be true if only the stenographers were responsible for the contents of letters. But it is typical, as at Hall's, that the persons dictating the letters were found most in need of improvement. Also, some of the men who have come up from the ranks may not have had the benefit of formal schooling, so a few aids are not amiss.

In fact, one of the easiest and least costly ways to start a letter improvement program is to send 30 cents to the Superin-

tendent of Documents, U.S. Government Printing Office, Washington 25, D.C., and ask for the 1955 Records Management Handbook, "Plain Letters." This handbook suggests that the notion be dispelled that a letter writer, because of rank, need not be told how to improve letters. The handbook emphasizes that "poor letters are not respectful of rank," and that "plain language can be made the fashion without hiring a single new employee. . ."

After the formal program was completed at Hall's, follow-up procedures were established. Every two weeks a "Better Letters Bulletin" was issued containing material to expand the knowledge of letter writing. Some of the material may be helpful in your own program.

For example, the four requirements of a good letter are listed as (1) understandable; (2) adequate; (3) considerate; (4) accurate. To test whether or not the letter is understandable, check to see if it gets into the subject fast; that the body of the letter is arranged in an orderly way; that each paragraph contains just one idea; that sentences are short; that words are used correctly.

The test for adequacy requires that all questions be answered and all necessary information be included.

The test for consideration involves thoughtfulness of the reader. For example,

does it show an understanding of the reader's point of view? Is it likely to cause him annoyance, or will it gain his good will? Does the letter state what can be done, instead of what cannot? The former has greater appeal to the reader.

Does the letter stress advantages rather than disadvantages of doing a thing a certain way? Does the letter prepare the reader in advance before saying "no"? Is the letter being answered promptly?

Accuracy Check Covers Details

The first check in the test for accuracy covers names, addresses, amounts and quantities, dates and completeness of information, and whether the information is up to date.

Second check calls for the correctness of words used; for example, are there any missing words, misspelled words? Also, is the punctuation correct? Third check requires that facts be separated from opinions. If stating opinion rather than facts, letters should make it entirely clear that such is the case. Opinion should be sufficiently qualified or guarded to prevent giving the impression that the writer knows the final answer.

Harris-Seybold Co. of Cleveland has long advocated better business correspondence—more direct, more readable and less bounded by outmoded rules and maxims. Fred W. Baker, in charge of public relations, reported that his "company executives expect letters from their departments to express good will, and also to carry a ring of sincerity."

Mr. Baker suggests that one of the best methods for instilling a regard for better letters is one that any plant can follow, and that is to have top executives take great care with their letters and periodically circulate copies within their departments as examples.

This procedure, modified somewhat, served as the most important part of the Hall training program, for it resulted in workshop sessions where the entire class got the benefit of comments concerning sample letters. Some years ago, a large company in a different field hired a literary counselor who arranged for both stenographers and secretaries of the company's various divisions to send him copies of *all* correspondence they prepared for one month of each year. If it appeared that the dictators weren't on the ball, meetings were held with them. If errors were typographical, special sessions were held for the stenographers.

While most of the persons involved appreciated this annual workout, the real value of better letters was not realized until World War II. Restrictions on travel, gasoline rationing and the like made it imperative that letters serve as sales contacts. Those who wrote effective letters developed a sales potential not only for the time being but for the future as well. For them letters still are good salesmen.

Mr. Printer: How About Reactivating Your Old Accounts?

From Newsletter of Master Printers Association of Newark, N.J.

Mr. Printer, have you ever planned a program of all-out effort to recover or "reactivate" those customers for whom you formerly did printing? Have you ever asked yourself why you lost them as customers? Have you treated these customers in such a manner as to inspire their loyalty and good will; and have you made it a point at every opportunity to express appreciation for their business?

In most cases the loss of a customer is due to indifferent treatment or service.

Did you think it unnecessary to call on the buyer because he phoned in his last order?

Did you determine the length of time required for a reorder of each job you printed for him? Did you call or see him personally when the date of reorder rolled around?

Did you have any suggestions to offer for improving the appearance or effectiveness of his printed material?

Did you ask permission, when you printed each item, to include a small key identification number in a corner of the job so as to facilitate reordering?

Did you mark the outer edge of each container with this identification number (and quantity) in order that an accurate inventory could more easily be made?

Did you, no matter how busy you were, extend to the customer or his man a courteous, friendly welcome the last time he visited your shop?

Mr. Printer, go after these former accounts. See each one personally if possible, talk things over and invite them back. Let it be known that:

You have missed their business; that you want them as customers and will see to it that any differences, if any exist, are ironed out.

You will attend to their orders personally and make sure that their jobs are ready and delivered when promised.

The quality of the work will be of the best and only the highest quality materials will be used.

Your equipment is suitable and of the necessary size to produce their particular kind of work economically.

You are not only selling good printing, but a valuable service.

Victoria Press Limited, Montreal, Canada, sends out a letter and the form shown below at the end of each year to get reaction from its customers. Customers don't have to sign form if they don't wish to

We'd like to know ourselves

as **YOU** know us . . .



VICE COLUMN

Are we guilty of the following?

☐ PLEASE CHECK

- ☐ Careless reception - in person
- ☐ - on the phone
- ☐ Indifference to phone communications
- ☐ to mail communications
- ☐ Failure to acknowledge orders
- ☐ Failure to check details of acknowledged orders
- ☐ Orders improperly filled
- ☐ Shipments improperly packaged
- ☐ Failure to notify impending delay of shipments
- ☐ Failure to confirm changes in specifications
- ☐ on orders
- ☐ Failure to sufficiently detail estimates
- ☐ Failure to write orders correctly
- ☐ Failure to write invoices thoroughly detailed
- ☐ Failure to correctly spell individual and firm names

VIRTUE COLUMN

Is there some feature that you find particularly helpful at Victoria Press



It would be more helpful if we had the name of the firm and individual so in this manner we could pinpoint our offenses. Regardless, please check and return this survey as it will be most helpful in improving our general customer relations.

SUGGESTIONS FOR IMPROVING OUR SERVICE _____

FIRM _____

NAME _____



A scale model floor plan on which he placed equipment cutouts was the method by which Thomas P. Henry developed the best working arrangement for his new plant. Final layout for this ultra-modern advertising typography shop was result of several years of surveys, equipment and procedures checks, and many trial floor plans. Present result is tailor-made and efficient

Tom Henry Planned His Composing Room

- Planning of this Detroit shop took several years of work with trial floor plans and equipment cutouts
- Result is an advertising typography plant that is custom-made to Thos. P. Henry Co. working needs

What is probably the most modern advertising typography plant in America has been opened at 1177 West Baltimore Ave., Detroit, by the Thos. P. Henry Company, which this year is observing its 50th anniversary. The air- and sound-conditioned building, costing more than \$500,000, was constructed by the Perron Construction Co. of Detroit.

The plant, which is of structural steel and reinforced concrete was designed by the Detroit architectural firm of Boddy, Benjamin and Woodhouse, Inc., from a scale model floor plan on which Thos. P. Henry, president of the company had been working for several years. Outstanding in its design is the absence of partitions, with no exposed pipes or wiring in the main working area. All wiring and plumbing has been placed under the floor with easy power connections for machinery.

The new building provides 50 per cent more working floor space than the old quarters for the company's 125 employees.

Because of the need for specialized lighting, an extensive light meter survey

was made under all working conditions before lighting fixtures were chosen. Day-brite fixtures were then decided upon. They provide warm, white light in excess of 150 foot candles maintained at a working level of 30 inches.

To lessen noise and to provide more comfort for the employees who spend long hours on their feet, a wood block floor has been laid in the general working area. An additional advantage of this type of flooring is that worn sections can be easily replaced.

The main lobby is finished in California redwood and red Roman brick and has a varicolored slate floor. The general offices adjoining are finished in light shades with brilliant accentuating colors.

The president's office is in antiqued white oak paneling while that of Vice-President Gillis Breckon is finished in natural birch. There is a conference room in Philippine mahogany.

In the basement of the building, which is reached by wide metal stairs and elevator, is the heating, air-conditioning and

other equipment, a large storage area and an employees lunch room and lockers.

A hydraulic lift at the wide truck entrance to the building will expedite material handling. There is a special vestibule for electrotape forms so that drivers do not have to enter the working area. The entire building is equipped with aluminum sash.

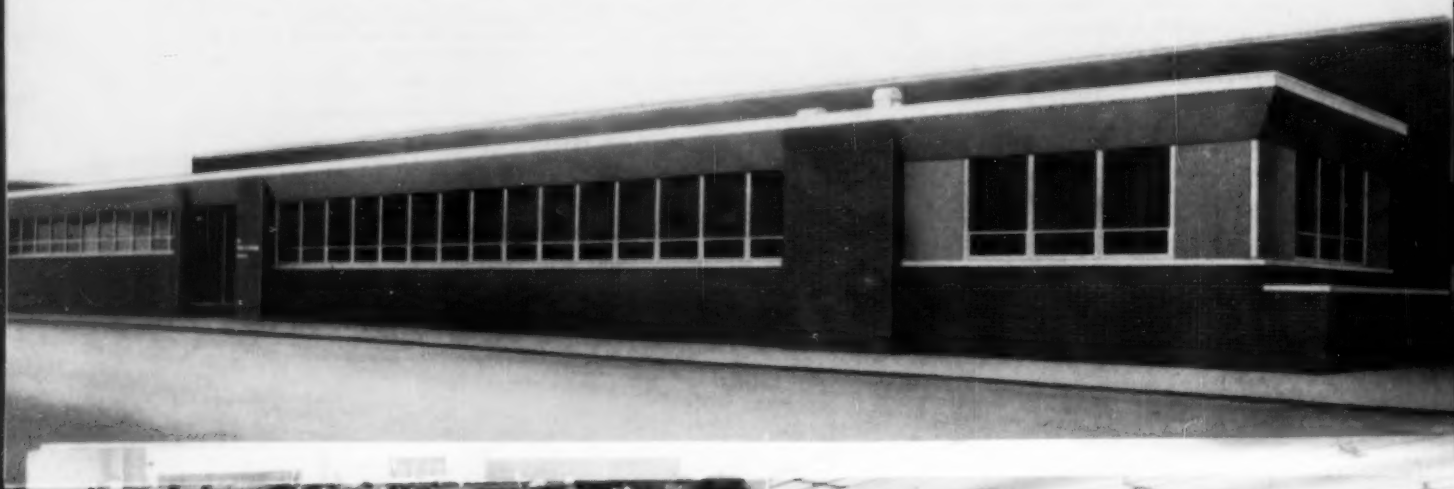
The facade of the building, which is of red Roman brick with blue porcelain trim, is of the most modern design.

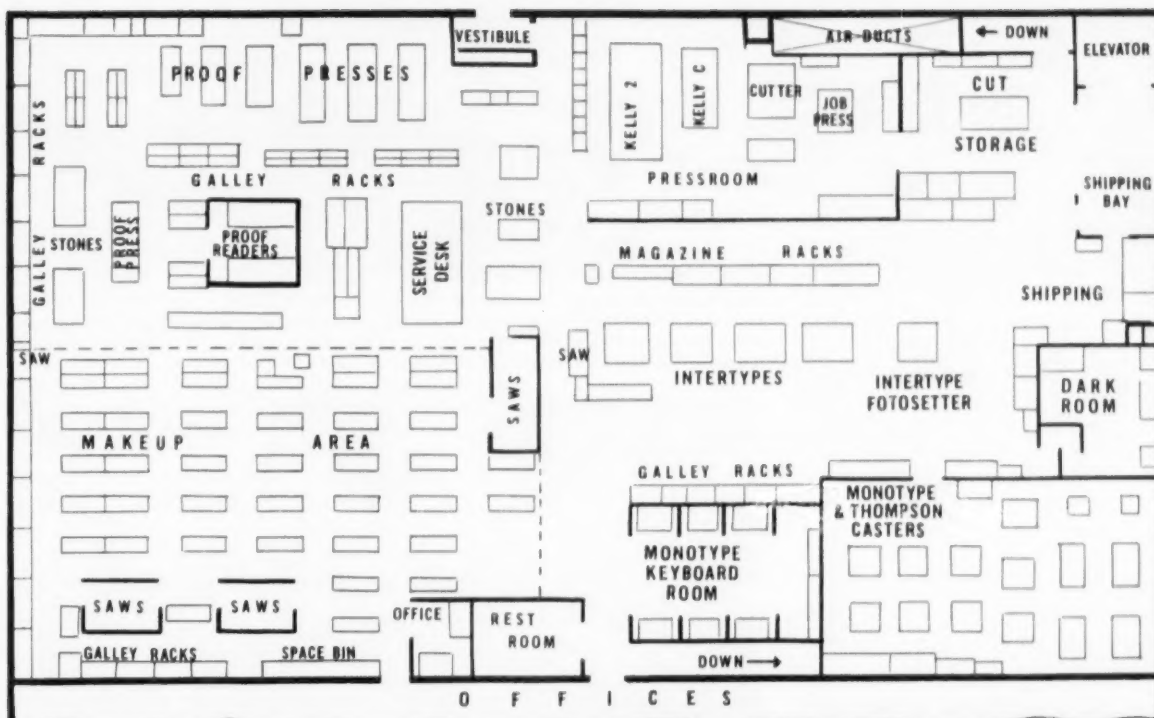
The Thos. P. Henry Co. has been serving advertising agencies and supplying composition to printers since 1906. The



Late Thomas P. Henry, Sr., left, founded company in 1906. Son, Thomas Henry, is president

The modern external appearance of the Thos. P. Henry Co. advertising typography plant in Detroit matches the modern and eye-appealing interior. Building is of structural steel and reinforced concrete with an office section in front of the partitionless plant. Parking is at right of the building





Floor plan of the Henry plant shows the open arrangement which allows rapid job handling. The partitionless makeup area contains 50 frames giving both flat top and working top facilities. Most of the 80 galley and page cabinets surround the group of proof presses in upper left section. To right are Monotype keyboard and caster rooms, and the pressroom, cut storage, and dark room areas. They surround the Intertype machine composition section consisting of both regular Intertypes and a Fotosetter unit.

plant was originally located on E. Larned St. in Detroit, but moved to W. Larned and then to the second floor of the Marquette Building at Congress and Wayne.

In 1926, 20 years after its founding, the Thos. P. Henry Co. moved to the Graphic Arts Building at 41 Burroughs Ave., and today has one of the most modern and completely equipped typographic operations in the country. In March, 1949, the company became the first typography plant to install composition by photography. The Fotosetter department operation is now an integral part of production.

The president, Thos. P. Henry, was born in Detroit, in December, 1905. He attended Highland Park High School and graduated from the University of Michigan in 1926. That same year, he started in the sales department of the typographic firm. In 1932, he was given the duties of vice-president and general manager. He assumed the presidency on his father's death in 1945. (Turn to page 52)

This cheerful lobby and waiting room (top) in the spacious office area of Thos. P. Henry plant is finished in California redwood and red Roman Brick and has a varicolored slate floor. President's office is paneled in an antiqued white oak





General views of the spacious composing room show the ample lighting arrangement and the main bank area with the proofreaders' desks in the foreground. The nerve center of the Henry company is the telephone desk (right), where all instructions and corrections in advertising copy are processed. The desk is designed so that all job jackets and working materials are within easy reach

On the national scene, the company's president has been closely identified with the Union Employers Section of the Printing Industry of America, Inc., since the founding of this organization in 1945.

Gillis Breckon joined the company in 1953 as the treasurer. He was made a vice-president and director in 1955.

Howard H. Taylor, vice-president, has been a sales representative since 1922. He was born in Detroit in 1881 and he started to work in 1902 for the Record Printing Co. of Detroit. He is the oldest active type representative in Detroit and probably in the United States.

Clyde English, secretary of the company, started as a Linotype operator in the southwest before coming to Detroit in 1934. He accepted executive and sales duties after serving in World War II.

William C. Braden is the plant superintendent and Louis Havlena is day foreman while George Holland holds the job at night.

All equipment in the plant is of steel construction. There are 50 frames which give both flap top and working top make-up facilities and provide cases for 2,500 sizes of Monotype and foundry type faces.

Storage space for more than 8,000 forms is provided for in the 80 galley cabinets.

In the Monotype department, there are six keyboards and 15 casters, including Giant casters, material makers, Thompsons, and composition machines. Monotype supplementary equipment includes 325 matrix cases, 500 fonts of display mats, 175 fonts of Monotype Giant caster mats.

Four Intertype machines provide the slug composition from 200 fonts of mats and magazines. An Intertype Fotosetter supplies photographic composition from 24 fonts of mats and magazines.

Seven Vandercook proof presses and three power presses for quantity and special proofs supply all proofs.



Makeup department (top) features a wood block floor to lessen noise and to provide more comfort for employees who spend hours on their feet. Sound conditioned, well-lighted booths have been set up for each unit in the Monotype keyboard department. The Intertype department utilizes four Intertype machines and one Intertype Fotosetter. Over 200 fonts of mats are within reach. Shipping department is in background

How to Make Your Records Do Double Duty

- Some printers think record keeping nonproductive, adds to expense
- Much information already assembled can also serve for cost system

By Olive A. Ottaway*

It has been our experience that many so-called small printers are more meticulous about keeping records than some medium-size and large firms. Very often the statement, "We cannot afford to keep records," is heard from an individual, (sometimes the owner) who is afraid of what the record may reveal.

Then there are those who feel that record keeping is nonproductive and only adds to overhead expense. It can add to overhead expense if all available records presently being posted are not utilized to the best possible advantage. In other words, much of the information required for adequate costing is already being assembled for other purposes but with this difference: The maximum value is not being obtained from time thus spent. So let's consider some of these double duty records under their correct headings.

Fixed expenses include such things as:

(1) *Floor Space Costs*—There is hardly a plant, large or small, which does not have a floor plan. Sometimes this will be a blueprint of the building showing space allocated to different departments and individual operating units. A printer needs a blueprint to establish the best possible planning method for production and for the removal of old equipment and replacement by new. Every printer must have some idea as to his planning for such changes, and if he is wise he will have this down on paper, even though it may be only a homemade plan.

From this plan, it is possible to ascertain the amount of floor space utilized by each unit of operation. By establishing rent and heat dollar values for each area, one fixed expense is accounted for. Here one record is doing double duty.

(2) *Investment and Depreciation*—With the increased cost of new equipment, it has become increasingly important that up-to-date appraisal records be readily available. From them, investment figures can be obtained of each operating unit, which will include not only the actual press but any additional items upon which the productivity of the unit is de-

pendent, and from these figures the depreciation value may be determined. Thus, a second fixed expense is established.

(3) *Insurance Costs*—The total insurance payments covering premiums on all of the above, distributed dollar- and cent-wise, will take care of this next fixed expense and is a figure already available.

(4) *Recovery of Certain Taxes*—Here, again, the total property tax or as it is sometimes called, business tax, is distributed on a dollar-and-cent valuation of the total investment, and again it is an available figure.

These four items are called fixed expenses as they normally do not fluctuate or change over the year. Thus, all these expenses, based on a yearly figure and distributed on a monthly basis to identical cost centers, become the first items of expense in building the monthly hour cost.

For the most part, records already at hand have been put to work to assure the investor a return on his investment

through each operating unit. Whether or not this provision has value to the printer-owner is something that only the printer can decide.

Having taken care of the yearly expense items—those which seldom change throughout the year—let us think now of current expense items which occur monthly, such as light, power, direct departmental supplies and expenses, wages, gas, and spoilage, and see how much of this may be accumulated from records already available. Space, here, may not permit dealing with all. Any not accounted for this month will be dealt with next month.

(1) *Light Costs*—Sometimes this is included as a fixed expense but in many small plants it retains its current expense status. You have already established your floor space for each unit; therefore, it will be a comparatively simple matter to apply the light bill to the floor space area. If wattage is used, then it will be necessary to establish a new table of units.

(2) *Power Costs*—Power costs occur only when equipment is in motion. The basis for absorbing power costs is on the

(Turn to page 123)

How Mechanical Costs Are Edging Upward

Mechanical costs continue to edge upward. A comparison of average hourly costs with those of one year ago tells the story. Here are some representative hour cost comparisons as taken from the Franklin catalog:

	1956	1955
Hand composition	\$7.70	\$7.45
Slug machine	7.70	7.45
Platen Presses—		
10x15 Hand-fed	4.80	4.70
Mechanical-fed	4.45	4.30
12x18 Hand-fed	5.10	5.00
Mechanical-fed	4.75	4.60
Cylinder Presses—		
22x34 Hand-fed	8.50	8.35
25x38 Hand-fed	9.25	9.05
Bindery Operations—		
Small machine, one girl	4.10	4.00
Girls' hand work	2.95	2.80
Cutter, 40-inch or less	5.60	5.45
Men's hand work, finishing	5.10	4.95

These examples show that costs creep up and must be watched. Your prices should reflect them or you will wind up with less net at the end of the year.

*Miss Ottaway is executive secretary of the Toronto Graphic Arts Association and is author of the recent book, *Costs for Printers*, now available through The Inland Printer Book Department.

More Accurate Way Needed For Estimating Typesetting

- *Em basis for estimating machine composition has some disadvantages*
- *New York Employing Printers Association Committee studies problems*

By John Warner

Most printers and typesetters come in contact early in their careers with the thousands-of-ems-per-hour basis for estimating slugcasting machine production rates. They accept as a standard whatever is the current notion of average production rates on this basis, use it in their estimating, congratulate themselves if their operators exceed these rates and earn them a profit, or blame the operators if they fail to meet these expectations and the job shows a loss.

It has been apparent for many years to a number of estimators and production men that the em basis of measuring production was inaccurate and several efforts have been made to substitute for it a system based on the number of keystrokes required to set a job or on the actual number of characters and spaces in the job.

The em basis of measuring the quantity of type set does not take into consideration the variation in width of type faces of the same point size. For example, 10-point Century Expanded has 2.4 characters per pica while 10-point News Gothic Condensed has 3.1 characters per pica—29 per cent more than Century Expanded.

ITCA Uses Alphabet Length

The International Typographic Composition Association has tried to allow for this variance and convert ems to characters per pica by adopting a "standard lowercase alphabet length" for each point size of type. ITCA has compiled an extensive list of factors for each size and face of type to be used for multiplying the average production based on the "standard" face, in order to obtain the expected production for the actual face used on the job. This has the effect of converting em measurements to keystroke measurements but is rather cumbersome.

The em basis takes inadequate and rather arbitrary recognition of the variance in production rates caused by narrow or wide line measures. In setting narrow measures, an operator is delayed by getting many bad breaks at ends of lines. To avoid poor or impossible word divisions or several consecutive lines with divided words, he may have to reset lines or letter-space lines by hand. It has become com-

mon practice to allow for this by measuring type at a minimum of 20 ems—that is, type set less than 20 ems wide is still measured as 20 ems to allow for slower speed of setting.

A study of production tests by the ITCA showed that the 20-em minimum was not a sufficient penalty to charge when measures were very narrow, and they recommended a series of penalties, depending on size of type and measure, further complicating the estimator's task.

At the other extreme, there is a loss of production in the wider measures if the operator has to wait for matrices from the preceding line to be distributed before he can complete the line he is setting. It also takes longer to correct errors because the line to be reset is longer.

Maximum Measure Penalty

The ITCA recommends a "maximum measure" penalty by measuring type set beyond a certain pica width for each size of type as 2 points smaller set-wise—for example, 8-point type set wider than 26 picas is measured as 6 point set-wise. This results in an abrupt and inequitable charge and is another factor for the estimator to consider.

The Printing Industry of America, in its PAR system of estimating, takes into account all the factors of variation in width of type face and of line measure and has computed tables to show rate of setting in thousands of keystrokes per hour for each pica width and for each alphabet

length or number of characters per pica of the type face being used.

The point size of the type does not affect the setting rate since the governing factor is the number of keystrokes per hour that can be produced at the measure being used. This table, too, is rather elaborate, and the basis on which the figures are computed is not given. It is not known whether it represents industry averages, or goals to be attained under ideal conditions, nor does it state whether these figures are based on actual tests or mathematically developed from em-based data.

To overcome the existing confusion and create for its members a simple and logical way for figuring slug-machine composition production, the Production Committee of the New York Employing Printers Association began in the fall of 1954 a study of the situation. A preliminary report to the committee noted the inconsistencies in current systems and it was decided to gather production data to be used for the new system.

Ask 100 Operators to Set

A proof was sent to each of 100 shops with the request that they have one or more of their average operators set type to a specified width in a specified type face for a half hour, using the proof as copy, setting the type in one continuous paragraph and recording the time of the keyboard operation without corrections. A proof of the result was to be sent to the committee.

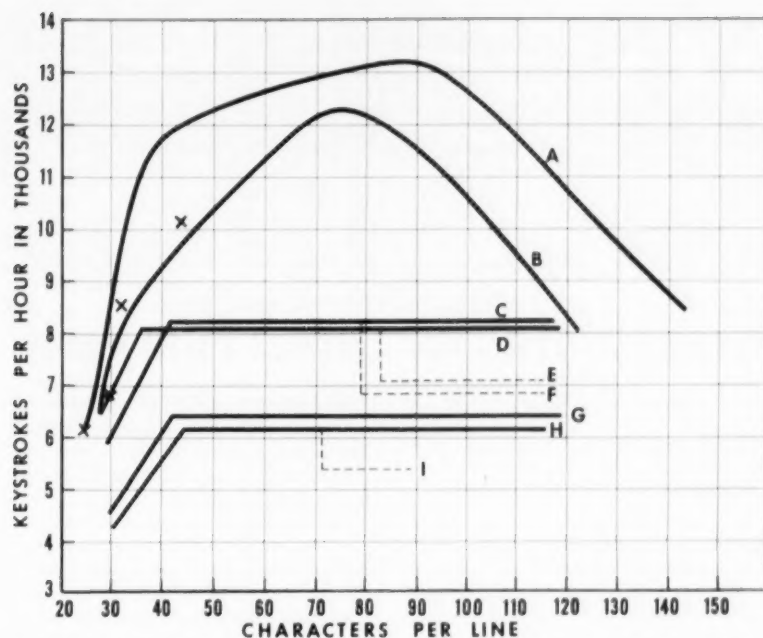
The number of shops which complied was too small to give sufficient data for the study and the request was repeated early in 1956. By September 1956, the committee had received 84 replies. When the results were tabulated and analyzed, it was decided to eliminate 10 of them as being too far from the average results to be correct.

While there was a considerable variation in results within the group for any one characters-per-line count, the results were considered significant enough to be charted in graph form and compared with graphic representations of other available

John Warner Is New York Typographic Firm Veep



John Warner started work as an insurance clerk when he was only 14 years old. Later, he tried a variety of jobs such as electrician's helper, grocery clerk, letter carrier and factory hand. He went to work for Oscar Leventhal, Inc., New York City typographic firm, as a bookkeeper 26 years ago. At the same time, he studied at night for a degree in chemical engineering. After he was graduated, he remained with Oscar Leventhal, helped to advance the growth of the firm, and is now vice-president and office manager of an organization employing 50 persons. His engineering training has been useful in his production and cost study work. He reports here for the New York Employing Printers Association Production Committee, which has undertaken a study of the em basis of estimating machine composition in effort to find a more accurate one.



Line A shows the production rate given in the PAR tables. Line B is the result of the New York Employing Printers Association study. Lines C, D, G, and H represent, respectively, the production rates for 8-point, 6-point, 10-point, and 12-point type, using the em method of estimating, converting ems to keystrokes by use of the International Typographic Composition Association "standard alphabet" and the commonly used rates in ems per hour of 4,500 for 6-point, 4,000 for 8-point, 3,000 for 10-point, and 2,800 for 12-point. The sloping line at the left of C, D, G, and H shows the result of applying the 20-em minimum measure rule. The dotted lines E, F, and I show the "maximum measure" penalty recommended by ITCA for 8-point, 6-point and 10-point type. The four crosses represent averages of the ITCA narrow measure study, also converted from ems to keystrokes on the "standard alphabet" basis, and show a rate of 2,200 per hour at 25 characters per line, 8,480 at 32, 9,070 at 36.5, and 10,010 at 43.5—values slightly higher than those of the NYEPA figures but diverging greatly from the straight-line em basis. The NYEPA Production Committee hopes all shops operating slugcasting machines will try out tentative schedule and send production data

estimating methods. To make allowance for the conditions under which the tests were made—the probability that the operator exerted extra effort because he knew he was being timed; the fact that he was working from printed copy; and the lack of correction time—the committee reduced the rate per hour by 15 per cent. The resulting graphs are shown herewith.

It is obvious from a study of these graphs that the em basis is not representative of production results and shows the need for a better system.

The NYEPA Production Committee does not consider its findings final, but enough material has been studied to show the trend that the production curve should take. An intensified campaign to gather more data is planned before recommended production averages can be released.

The many variables which affect production rates make it difficult to set up a system of production averages. These variables include experience and ability of the operator; ability of supervisor to coordinate work, arouse enthusiasm and develop cooperation; attitude of operators toward supervisor, their work and each other; condition of machines and accessories; condition and number of matrices in mag-

azines; contrast coloring of matrices; condition and preparation of copy; comfort and height of chairs, quality of lighting, ventilation, temperature and humidity; quality standards of the shop, and the mental and physical condition of the operator which varies with home conditions, hour of day, day of week, proximity to holidays or other events, pressure of work, or lack of a backlog.

Because of these variables, any production chart can show only industry averages. Each shop must determine by trial how it compares with the averages and, if there is a significant variation, must apply a percentage correction factor and work out a scale from the averages for its own use.

Industry Averages Needed

Despite this possible need to make an individual scale for each shop, it is still necessary to have available industry averages, since most shops do not have the time nor the personnel to accumulate, analyze and tabulate the great amount of data needed to develop a scale for their own use.

The NYEPA Production Committee has prepared a folder giving its tentative

estimating basis in the form of a simple table plus penalties for difficult matter, which it is sending to members for their testing and comments. It also has forms and instructions to be used in gathering additional data. Copies are available to all interested persons if they will send a stamped, self-addressed No. 10 envelope to the Production Committee, N.Y. Employing Printers Assn., 461 Eighth Ave., New York 1, N.Y., with their request.

It is hoped that all shops operating slugcasting machines will try out this tentative schedule and send their production data and comments to the production committee for the ultimate advantage of the whole industry.

Automation Helps Increase Small Printer's Production

The term "automation" has been received by some small printers as something to fear; by others, something that will do a lot of good for the industry; a few just don't want to know anything about it. It is merely a name applied to the automatic handling, flow and production of manufactured products by more efficient use of machinery.

Automation is not new in the printing industry. It has been going on since Gutenberg invented movable type. Over the years, a more efficient press always replaced its predecessor. For example, automatic sheet feeding did away with hand feeding. Today, 95 per cent of printed matter is automatically fed on presses that are becoming more and more like human robots. This in no way has deterred the printing industry from doing better each year.

Automation will greatly increase the production capacity of the small printing plant; put it in a better position to compete with the larger plants by keeping its labor costs down to a minimum. The small printer has nothing to fear from "automation." In fact, he should look forward to it and start planning how to make his shop more efficient by a more complete use of machinery.—*Benjamin S. Berkowitz.*

Storing Type Pages

A convenient way of storing type pages of uniform size is to have a box maker make a series of box tops that will fit snugly on the type page. Drop the box top over each type page surface and write the page number on the end.

With the box tops, the pages can be stored on edge if this procedure is followed: Put a slug border around each page when it is made up. Recessed pica slugs should be used, with the string fitted into the recess. The page does not need to be untied for the press run, and the string will hold it together for storing.

Letterpress Equipment Utilized for Direct Film Copy

- Film making from letterpress originals normally requires skilled workers
- Most small plants cannot afford extra equipment, technical employees
- Here's method for making negatives or positives with little skill needed

By R. H. Maibaum*

The increasing amount of printing now being done by offset makes it desirable to utilize letterpress equipment when preparing copy for lithography which requires a film reproduction of the subject matter. Either positive or negative intermediates are needed, depending on the plate material selected.

The preparation of these films normally requires skilled personnel, a copying camera, and additional space which many shops cannot afford. The technique described here enables film copies to be made on most letterpress equipment by a press operator with little photographic knowledge. Positive or negative film copies can be made in a few minutes in room light.

The technique of making a positive transparency by printing on acetate sheet from type is well known, but this method gives too low a density for ease in plate-

making, and methods which yield a negative are not widely used.

The text to be reproduced is set by machine composition or by hand, or engravings may be used if the tone scale is adequate for the job. The chase is positioned and aligned as accurately as though a typical reproduction proof was to be made. When a satisfactory reproduction proof has been pulled on paper, a high-contrast film of the Kodalith type is substituted for the paper and an ink proof is made on the emulsion side. The printing operation is carried on in room light so that the film is completely fogged.

The film is then put in an active developer, such as Kodalith Developer or Kodak Developer D-72, and processed in room light for approximately one-half minute or until a high density is obtained. The film with the ink image still on it is then immersed in a hypo bath for 5 to 10 seconds. The film is then removed long enough to clean off the ink with a cotton swab and returned to the hypo bath.

Most hydrocarbon solvents can be used to remove the ink, or a commercial solvent

like Lestoil or Squeaky Klean may be used as a separate bath or added to the hypo bath. After washing and drying, this procedure yields a negative ready for exposing on an offset plate.

For a positive, the inked film is first cleared in the hypo bath and then put into the developer. After development starts, the ink is swabbed off and the protected areas are developed to a high density.

The basic requirements for high quality are a high-contrast film of good dimensional stability, clean, sharp type, accurate press adjustments, and an ink that has excellent covering power and adhesion to a film emulsion surface. Because the ink acts as a resist it must also withstand the developer and hypo baths.

Suitable materials for use with this technique include (1) Pope and Gray Magenta Ink ROGQ-7050; (2) Kodalith Pan, Kodalith Ortho Type 2, Kodak Contrast Process Pan, Kodak Contrast Process Ortho or Kodak Autopositive Film; (3) Kodalith Developer (1 part A, 1 part B) or Kodak Developer D-72; (4) Kodak Fixing Bath, F-5.

LTF Considers New Book On Color Copy Preparation

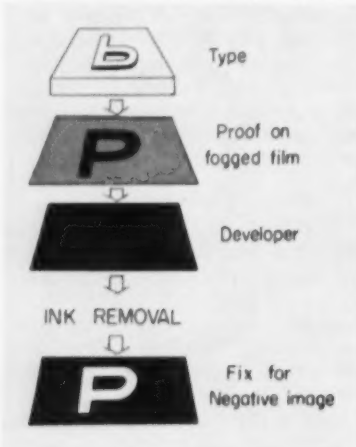
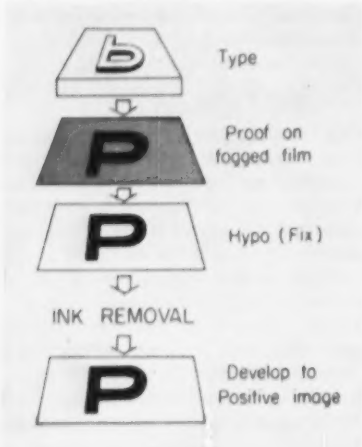
The need for a new book on color copy preparation is being considered by the Lithographic Technical Foundation's directors and also by the educational steering committee.

LTF's Newsletter has pointed out that "showing customers how to use more color benefits both lithographers and their buyers. Using more color on the same paper while the job is in the plant is one of the principal means of making fuller use of press capacity increasing jobs and profit.

"It is wrong," the Newsletter pointed out, "to take for granted that all litho jobs can be done best by four-color process procedures. A second color instead of black and white, two, three and sometimes six or eight separations, are often the most economical from the standpoint of results, and sometimes even from the standpoint of production. This flexibility works definitely to the advantage of lithography."

*Mr. Maibaum is associated with Eastman Kodak Co. Research Laboratories, Rochester, New York

Positive or negative film copies can be made in a few minutes in room light. Letterpress type can be used for reproduction proof on emulsion side of high-contrast film and simple technique develops it



LNA to Meet for 52nd Annual Convention April 1-3, at White Sulphur Springs, W.Va.

Lithographic management in all parts of the country will be looking forward to the industry's continued expansion in the future when it gathers for the 52nd annual convention of the Lithographers National Association April 1-3, at the Greenbrier, White Sulphur Springs, W. Va.

Extending an invitation to lithographic management to participate, LNA Executive Director W. Floyd Maxwell said: "This important industry-wide gathering comes at a pivotal stage in the history of the lithographic industry. It coincides with the greatest period of growth offset lithography has experienced, one that has seen us pass the billion dollar mark."

"The consolidation and extension of these gains to enable our plants to reach an ever wider market of lithographic users," Mr. Maxwell continued, "required a broad basis of industry planning and the full utilization of the collective talent and know-how of top management in the lithographic industry. We hope every litho plant owner will take part."

Although the convention program is now in its preliminary stages, plans have been made by the LNA board of directors to sponsor a number of the product group sessions similar to those held at LNA's Chicago convention last May. Two afternoons have been set aside for section and product group meetings covering bank stationers, poster lithographers, and platemakers and such specializations as greeting cards, books and labels.

The convention will also present several interesting speakers who will discuss various subjects of importance to lithographic management. A profit survey, similar to that presented in recent years, will provide a glimpse into the progress the lithographic industry has made in one of its least satisfactory phases.

A special meeting of the board of directors will be held on March 31, the day preceding the opening of the convention. The association's new board of directors will meet on April 4 when business will be conducted and reports of advisory committees will be received.

LNA advisory committees, comprised of association members who carry out activities throughout the year, including the Labor Relations, Industry Relations, Cost Accounting and Financial Management, Ways and Means, Membership, Promotion, Poster, and Platemakers Committees and Bank Stationers' Section, will report.

A program of social events, including the LNA annual dinner, golf tournament, ladies' card parties, etc., are now in the planning stage. LNA held its 1954 convention at the Greenbrier.

A new convention hall and other improvements have been added to the facilities of the Greenbrier.

New York Office of LNA Moves to Larger Quarters

The Lithographers National Association, Inc., has moved to new and larger headquarters at 381 Fourth Ave., New York 16.

The trade association, which represents leading lithographic plants throughout the United States, had outgrown its New York headquarters at 420 Lexington Ave., where it was located for the past 16 years. W. Floyd Maxwell is executive director.

In the course of its 69-year background of promoting the varied interests of lithographers, LNA has enlarged and extended its services in connection with its labor relations, cost accounting and financial management, industry relations, transportation, and promotion departments.

As a result of the expansion of its services, which also embraces its bank stationers section, the platemakers division, and the lithographic poster committee, there has been an increase in the New York staff in the past two years.

The association's offices in Chicago will continue to operate from 127 N. Dearborn St. Gordon C. Hall is in charge.

Census Bureau Reports on Offset's Advance Into Billion-Dollar Graphic Arts Bracket

The lithographic industry's march into a billion-dollar volume bracket of the graphic arts is reaffirmed by revised statistics coming from the Bureau of Census.

The release recently of the Advance Report of the 1954 Census of Manufacturers for Commercial Printing, Lithographing, Greeting Cards, Bookbinding and Related Industries (Series MC-27-2) prompted the Lithographers National Association to point out that lithographic net receipts for 1954 were \$999,112,000, or \$69-million more than the volume reported last May.

LNA stressed that the 1954 total was 106 per cent above the \$485,081,000 level for 1947, "an even greater growth rate than the 98 per cent previously reported."

During the seven-year period, commercial printing dollar volume increased 44 per cent to \$2,157,278,000. Greeting card volume rose 68 per cent to \$217,501,000. Bookbinding increase, to \$117,382,000, was 6.8 per cent.

These figures are not the whole picture. They exclude the volume of plants en-

Printers Should Know Net Profits, Costs

The net profit necessity of knowing the extent to which costs of materials and services have increased was stressed in a recent bulletin of the National Association of Photo-Lithographers. This item read in part as follows:

"Charles V. Morris, Reinhold-Gould, Inc., New York City, made a study that revealed these percentages of cost rises from 1946 to 1956:

"Paper 55; black and white photoengravings 54; process color 44; electrotypes 60; typesetting 82; binding 91.

"This sheds a little light on the lack of profits. Many times when budgeted hourly rates are revised, or a new labor settlement is made, we hear a lithographer say, 'I can't pass this on to my customers; I'll have to absorb some of it.'

"In these competitive times, it is exceedingly important for a lithographer to know not only the cost of processing, but the cost of materials and overhead. Make your own study of the cost of paper, ink, outside work, etc., in your plant. See if you can support this data with up-to-date hourly rates. Ask someone to put down on paper the reasons why you use your present mark-ups on the items you sell. Support each reason with a percentage of some kind, and in this manner build up a sound reason for a fair markup. Many a salesman, in fact some estimators, have little or no knowledge of why specific items are marked up at the rates being used."

gaged primarily in lithographing books and pamphlets (without publishing), and also "the sharply increased volume of lithographic shipments in the field of folding boxes and other paper and board products." The Census Bureau classifies these as separate industries.

In its review of lithographic "production and sales strides," LNA emphasized that the greatest progress in any single product class was that of "all other" commercial lithography, including direct mail advertising circulars and pamphlets. This increase was \$170,585,000.

"The industry's progress in magazine and periodical production," said the statement, "is seen in a volume increase from \$8,769,000 in 1947 to \$34,195,000 in 1954. Business forms volume gained \$89,429,000, catalogs and directories \$37,666,000, labels and wrappers \$20,770,000, calendars and calendar pads \$7,720,000. Total employees of 2,924 plants were 52,408 in 1947 and 77,717 in 1954, up 48 per cent. Total payroll two years ago was \$376,571,000."



A group of 36 experts from the advertising, production, and design world were chosen to serve as a panel of judges for the Seventh Lithographic Awards Competition & Exhibit, sponsored by Lithographers National Association. Judges were nominated in Chicago at a meeting of the newly-appointed Awards & Exhibit Committee under the chairmanship of R. C. Reinhardt. Members of committee are, reading clockwise from left, Rhoades Patterson, Veritone Co.; Bernard E. Callahan, Inland Lithograph Co.; Nor-

man E. Tapping, Consolidated Lithographing Corp.; Don Bell, E. F. Schmidt Co.; Herbert W. Morse, LNA promotion director; R. C. Reinhardt, Philipp Lithographing Co.; George A. Schanbacher, H. S. Crocker Co., Inc.; J. J. Kaiserman, U. O. Colson Co.; Gordon C. Hall, LNA Western office; Charles B. Goes III, Goes Lithographing Co.; Gerald B. Frank, Einson-Freeman Co., Inc.; Robert Nickel, Weber Lithographing Co.; George Geis, Huron Press, Inc. Committee approved criteria for judging the lithographed material

Judges Chosen To Select Winners of Litho Contest

A group of 36 experts in lithography, advertising, production and commercial design has been designated to select the finest offset-lithography produced in this country and Canada in 1956. Their selections will be made from hundreds of specimens entered in the Seventh Lithographic Awards Competition and Exhibit, sponsored by the Lithographers National Association.

The judging of the entries was scheduled to take place during the week of Jan. 28 in Chicago, it was announced by Edward J. Chalifoux, president, Photopress, Inc., chairman of the LNA Promotion Committee and R. C. Reinhardt, director of sales, Philipp Lithographing Co., chairman of the Awards & Exhibit Committee.

The panel of judges received final instructions on judging procedure in the awards competition at a luncheon-meeting on Jan. 17 at the St. Clair Hotel in Chicago. At the luncheon, Mr. Reinhardt announced that Bert Ray of Bert Ray Studios, Chicago, had been appointed general chairman of the panel.

The judges, who have been divided into six working teams, will score specimens in 45 classifications on the basis of their lithographic quality, art and design and functional value. Classifications to be judged include direct mail and sales service literature, business reports, point-of-purchase material, posters, display cards, packaging and labels, bank and commercial stationery, books and book jackets, magazines and house organs, maps,

menus, programs and announcements, pictorial and greeting cards, calendars, art prints, decalcomanias, metal lithography, specialties and novelties, and miscellaneous material.

An awards catalog listing credits and illustrating all the winners in the 1957 competition will be produced and ready for distribution on April 1-3 at the LNA convention at the Greenbrier in White Sulphur Springs, W.Va. The catalog will be mailed to 25,000 national advertisers, agencies, and lithographers and distributed at local showings of the Traveling exhibit in principal cities throughout the year.

Electronic Automation Used With Cold Type To Produce Catalog and Directory Lists

Guests of the Merrywell Corp., New York City, saw recently how electronic automation is used for the cold typesetting of lists, guides, catalogs, and directories. The massive New York State Industrial Directory was the job running through the plant which the company set up at 93 Water St. less than a year ago.

Girls copy original edited material on twelve Commercial Controls Justewriter recorders which roll up punched tapes. Operators can delete single-character or full-line errors. Typed copy does not show endline justification. This is coded on the tape, which can also be coded for interior line justification, thus making related data appear one under the other.

Tape rolls are fed into a second Justewriter unit, a reproducer which automatically types 100 words per minute with

Kansas City Litho Clinic Held

The Kansas City Lithographic Educational Committee, organized by the Associated Lithographers of that city and the Amalgamated Lithographers of America, staged an all-day color reproduction clinic Jan. 12 at the World War II Memorial Building in Kansas City, Mo. Program subjects covered the electronic scanner, born at the Springdale (Conn.) Laboratories of Time, Inc. and marketed by Printing Developments, Inc.; the Eastman three-color process, and Lithographic Technical Foundation research on color reproduction, standardization, and also on control.

endline justification. This unit has a Standard Register precision line finder that introduces a pinfed continuous form which is said to be exact to a tolerance of plus or minus five thousandths of an inch. The machine types one, two or three lines. The number required is coded on the tape.

Then the forms are fed into a Standard Register cutter, which converts them into standard size tabulating cards for hand sorting or for key punching.

Merrywell also uses IBM proportional spacing typewriters equipped with precision line finders. Operators type directly on the continuous pinfed forms, which the cutter converts into standard cards.

At this point, additional cards are introduced to insert headings or folios. Merrywell men pointed out that almost



The Merrywell System uses electronic devices to produce lists. Top photo shows copy being punched into tape on recorder unit of Justo-writer. Then reproducer unit automatically types on a puffed continuous card form. IBM Proportional spacing typewriters with line finders are used. Bottom photo shows tabulating card cutter

Cards used in the Merrywell System can be hand sorted or key punched for sorting as in top photo. Next, the heart of the system, feeding cards into the Listomatic camera. Films, once processed and placed into position, can be used for either offset or letterpress plate production. Bottom, standing "composition" takes little space



any listing arrangement is possible—geographical, alphabetical, by age, catalog, or otherwise.

Eastman Kodak's Listomatic Camera handles the next step. It photographs 230 cards per minute. Since one, two or three lines can be filmed as key punched on each card, a per minute rate of 690 lines is said to be possible.

What comes out of the camera is a negative of composition which starts with 12 point, which the machine can reduce to any point size down to 5½. For these reductions, varied line spacings are required. The camera makes them in even increments such as ten lines per inch, five lines per inch, etc.

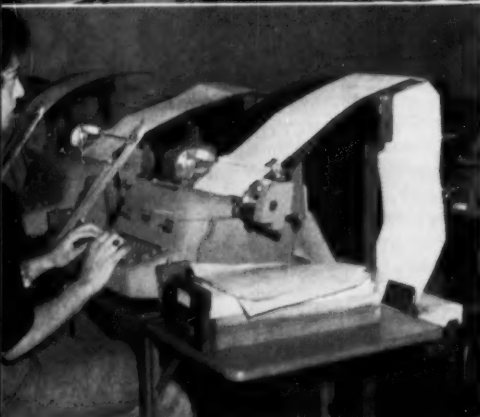
Negative film from the Listomatic is used for producing offset plates, photoengravings, or engraved dry offset plates.

Advantages claimed for the Merrywell System include composition speed and economy, greater accuracy (there are three proofreadings), and insertion of additions and substitute listing entries up to the day of printing.

According to Alan Bernstein, advertising and sales director, composition time is cut by almost 75 per cent, and changes in standing lists and directories are easy.

Other advantages stressed by the company are saving of the printer's proofreading time, since Merrywell does that work; elimination of battered type; availability of various kinds of listings from the same card file; and no need for individual slugs of lines or characters, single type sorts, or card panels.

Viewing a tabulating card of their cold typesetting system are Merrywell Corp. executives (l. to r.) Montague Casper, president; Alan Bernstein, and John G. Prout, who is vice-president



Management, Labor Show Interest In LTF Technical Progress Forum

By Hal Allen*

Some 4,000 shopmen from Eastern seaboard cities, Canada, Denmark and other countries attended the Lithographic Technical Progress Forum staged Nov. 30-Dec. 1 in New York City and sponsored by Metropolitan Lithographers Association and Local No. 1, Amalgamated Lithographers of America.

Attendance overflowing the capacity of Manhattan Center's spacious auditorium was the largest rolled up since the Lithographic Technical Foundation launched its series of closed circuit television demonstrations of methods, materials, tools and equipment developed or improved through LTF research.

Of special significance was the fact that this was a management-labor project. Introductory speakers representing both groups stressed mutual desire for technical progress benefiting labor as well as management.

"Know-how pays off for all," said Metropolitan Lithographers Association vice-president S. W. Fenollosa of General Offset Co. To Local No. 1 president Edward Swayduck, lithography was a composite of high skills, and fostering and improving shopmen's skills meant securing their individual futures.

"The effects of electronics and of greater mechanical and chemical controls are still ahead of us," said Mr. Swayduck. He emphasized that labor's participation in the technical forums "is not a matter of

choice, but a matter of necessity if we are to remain abreast of the dynamic changes in this industry."

LTF president John F. Perrin of U.S. Printing & Lithographing Co. said that shopmen were eager to use the foundation's educational material to learn how to improve their methods. This was far-sighted cooperation without which technical research could not be translated into practical plant results.

Demonstrations of up-to-date developments in lithographic methods were shown step-by-step on a theater-size TV screen by Michael H. Bruno, LTF research director, and LTF research staff men, Frank Preucil, Ed Brody, Chuck Borchers, Bob Reed, Ed Martin and Jack White.

All comers saw how to make better halftones and contacts and how to avoid press troubles stemming from paper and ink. Improved surface and deep-etch platemaking methods were detailed, along with the characteristics and use of the most common grainless plates, bimetal, presensitized, and LTF's grainless zinc and aluminum plates.

Use of instruments to simplify jobs and minimize trouble was explained. Another demonstration, dealing with masking for color reproduction, showed how LTF's new Color Chart helps plant men in selecting the right colors to produce others, and in choosing a masking system to fit specific jobs.

There was a color movie showing how to handle plates on the press in ways that make them yield all the life and trouble-free running built into them. Pressmen saw how to run tests to find the best plate-

making materials and procedures to use in their own plants.

One of LTF's latest audio-visuals showed the Research Department in action. Knowledge-sharing aids available from the foundation were reviewed.

Cooperating with the cosponsors in making the forum a smashing success were Lithographers National Association, the National Association of Photo-Lithographers, the Young Lithographers Assn. of New York City, and other litho clubs.

20th Edition of Litho Manual in the Making

A copy of the 20th anniversary edition of *The Lithographers Manual*, scheduled for Sept. 5 publication, will be given to every registrant at the 25th anniversary convention and exhibit of the National Association of Photo-Lithographers at the Chase-Park Plaza Hotel in St. Louis, Sept. 11-14.

The manual, which has been a standard reference work in the lithographic industry for the past 20 years, will be published by Walter Soderstrom, NAPL executive vice-president, and edited by Victor Strauss, graphic arts writer and consultant.

The 20th anniversary edition covers all phases of lithography. The book is divided into 20 chapters, each corresponding to one area of activity. Editorial studies by recognized authorities will present advanced thinking in each field. Following the studies will be presentations of resources—materials and equipment—by their manufacturers.

The Lithographers Manual will be a hard-bound book, completely produced by lithography, and illustrated in line, halftone, and color. It will be priced at \$15. A brochure containing the tentative table of contents, a list of the 30 contributing authorities and 50 cooperating manufacturers, is available from Waltwin Publishing Co., 317 W. 45th St., New York 36.

*Mr. Allen is the eastern editor of *The Inland Printer* with offices at 522 Fifth Ave., New York.

Speaking at an LTF closed-circuit management-labor forum featuring technical progress and sponsored by the Metropolitan Lithographers Association and Local No. 1, Amalgamated Lithographers of America, is Sidney W. Fenollosa (left), MLA vice-president, and Edward Swayduck, Local No. 1 president, ALA



THE SPECIALTY PRINTER

Ink and Heat Selections Critical on Plastic Films

- The right amount of heat can mean success or failure in printing
- Proper ink choice should be based on the kind of cellophane being used
- A final important decision factor is the end use of the product

By J. L. Roser*

In printing on all coated cellophane, the right amount of heat is necessary to soften the coating and allow the ink to strike in and become a part of the film and to release solvents. If the ink is printed cold, it will crumble off. The temperature at any one part of the press should be governed by the press speed, but it is advisable to get a coated film to a temperature of 200° F just after the ink application. The type of solvent used in the inks (its volatility) would be a governing factor in determining the amount of heat. The necessary temperature for an uncoated film should be lower than for a coated film.

Let's spend just a minute on ink used in printing films. It used to be that flexographic or aniline inks were all alcohol-base inks, but they are now getting into the same complicated formulas as rotogravure inks which are using many of the new resins. This is what we would expect, now that we are printing on so many different films.

Most ink companies use a series of type letters to identify rotogravure inks. There are generally accepted solvent ink types: A, B, C, E, T, W, and X. Inks are usually said to be type A or type C, according to the resin vehicles used. Usually, when you are using inks from the same manufacturer, inks of the same type are considered compatible and can be mixed. To some extent, the letters also indicate the solvents to use with the ink and the type of work done with them.

Even if the same letter is used by two manufacturers, the inks may not be compatible and should not be mixed. Most inks used in printing plastic films usually

are of types C, W, or X. Type C is sometimes called lacquer type, the most common. The most common solvents used for type C are ethyl or butyl acetate. The type W inks usually use some water as a solvent, making them practically odorless. Type X has become a miscellaneous category covering inks which do not fit in any of the regular classes.

Other Flexible Films Listed

Now let's glance over a few of the other flexible films.

Mylar is one of the more recent films that gained acceptance because of its great strength and stability. It will work for most items and is used where an extra long or tough shelf life is required; for example, hardware textiles. You can now get movie film made of Mylar that you just can't tear.

Mylar can be printed successfully by both methods, but it takes specially formulated inks. For instance, by the flexographic method, regular alcohol inks will not work. Mylar is not self-sealing, and requires either a solvent for sealing and/or adhesive for sealing.

Saran is a film that has become very popular because of its natural clinging characteristic. Housewives like it to cover bowls or to wrap leftovers. It is the most moisture-proof and gas-proof of the flexible films. Two of its popular end uses are wrappers for cheese and covers for liverwurst or braunschweiger. It clings and shrinks around the product, making a most ideal protector.

For printing, Saran calls for specially formulated inks carefully checked for end use. Great care is necessary on the press; tension must be watched, because the film has a tendency to snap back when stretched. If it is stretched during printing and then snaps back, the print would be too small or smaller than the printing cylinder. Low press temperature is needed, and a special check for blocking or sticking should be used.

There are two methods in common use in printing Saran; the regular surface printing method and a reverse printing, double-wound method.

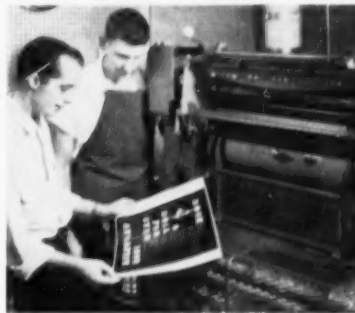
In the latter, the film is received double wound—two layers or two webs wound together. Ahead of the printing cylinder, the webs are separated. One of the webs is printed and the other unprinted web is brought back in contact with the printed surface and wound on delivery reels. The printing ink is sandwiched between the two webs, the ink really becomes a part of both webs, and they appear as one.

When printing on the outside surface of a single web of Saran, a special protective coating is advisable. Because of the natural clinging habit of Saran, it is necessary to powder the film to stop this natural sticking, as in the making of bags. The powder will not prevent adhesion at pre-set spots when controlled heat is applied.

Vinyl film is, from a printing and use standpoint, in the same broad family as Saran. The same press care, low heat, etc., apply. The same type inks (though again slightly modified) are used. Vinyl films are also used for wrapping textiles, hardware and paper products. It does not shrink around the product, does not have the snap-back quality, and is less moisture vapor-proof than Saran.

Pliofilm is a rubber base film. Here we meet a new problem. The inks used must

The five-color album cover being inspected is typical of the tricky color work turned out by Princeton Polychrome Press, Princeton, N.J. Pressroom superintendent C. Russell Gudknecht, Jr. (l.), checks output of a Harris 14x20 offset press with pressman Fred H. Humes. Day's run totaled 24,000 impressions in elapsed total of 7½ hours, with wash-up and makeready time included.



*Manager of Graphic Arts Division, Milprint, Inc., Milwaukee, Wisconsin. Third in a series of three articles based on talk given at 14th Alumni Printing Management Seminar, School of Printing Management, Carnegie Institute of Technology, Pittsburgh, Pa.

be able to stretch with the film because the film is actually stretched over many products; for instance, it is used as a casing for meat loaf. It does not snap back as Saran does. If tension is not watched, a longer print than the printing cylinder will be obtained and you will have a wrapper that is too long. As you stretch a Pliofilm web, it usually pulls in or becomes more narrow.

There are many different types of Pliofilm, each with a different plasticizer. Each film requires an ink change because of this plasticizer. You must have low tension and low heat, although Pliofilm will take more heat than Saran. It is easy to get blocking, so caution is necessary. Experience will show that it is really a two-sided film, and one is more susceptible to blocking than the other.

Polyethylene has become a widely used film for produce bags, textile wraps, candy wrappers, marshmallow bags, and a mile-long list of things. It has wonderful chemical resistance and good moisture stability.

Poly is a poor gas barrier and cannot be used on aromatic products. It is poor for spices or perfumes. It is also bad for oily products. Any of these things will migrate through the film and soften the printed ink film.

Poly will not take and hold inks, but must be treated for printing. In the flame method, the film is rapidly passed under a high-temperature gas flame. The lower side is in contact with a controlled cold roller to prevent the film from being destroyed.

Electronics, Chlorine Used

An electronic treatment and a chlorine gas treatment are also used. Just what happens to the Poly is still being argued by chemists, but there is some surface change, for after treatment the film becomes printable. Poly is another film that stretches and calls for great care as to press tension and heat. Specially formulated inks of the stretching family are needed.

Acetate is commonly used for windows in cardboard cartons for tomato wraps, or extensively for window signs. It is liked because of its glass-like clarity and good dimension stability. It is a good printing film; in fact, it's one of the best, usually picking up every fine tone in a cylinder.

As better knowledge of films and their uses is acquired, the printing and using of plastic films are gradually giving way to various laminations to accomplish the protective end use for a particular product. To give an idea of plastic combinations here are a few: Cello to paper, Cello to Poly, Cello-foil, Cello-Saran, Poly-Saran, Mylar-Saran, Mylar-Poly, Mylar-foil, Mylar-paper, Plio-foil, Plio-Plio, Plio-paper, and many more.

The candy industry can keep a caramel longer and better if the individual twist wrap is printed on Cello laminated to a like Cello or a reverse printed Cello lami-

nated to a wax paper, or a reverse printed Cello laminated to foil, or a 1/4-mil Mylar mounted to a light foil. This latter lamination using Mylar would be of light weight, but with a lot of strength.

The meat industry does a tremendous sales job packaging luncheon meat in a vacuum pouch consisting of reverse printed Cello laminated to Poly. Meats will hold good color much longer in such a pack.

Packaging Group Holds Parley, Elects S. J. Leeds As President

The National Flexible Packaging Association held its sixth annual convention Dec. 4-7 at Hotel Biltmore in New York.

By mail ballot, Samuel J. Leeds had been elected president. Hailing from



Samuel J. Leeds

Cellu-Craft Products Corp., New Hyde Park, N.Y., he succeeded M. P. Williams, Cadillac Products, Inc., Ferndale, Mich.

Continuing officers are divisional vice-presidents Sheldon Y. Carnes, Arkell & Smiths, New York City, and David J. McKay, Jr., Central States Paper & Bag Co., St. Louis; treasurer T. J. Norman, Jr., Package Products Co., Inc., Charlotte, N.C., and John M. Cowen, secretary and managing director at association headquarters, Cleveland.

New divisional vice-presidents are T. E. Bruffy, Growers Container Corp., Salinas, Calif., representing a new Western division, and T. A. Lancaster, Plastic Film Corp., Plainfield, Conn.

Screening of "This Is Color," new Interchemical Corp. sound film, opened a full-day study of what's new in papers, films and foils.

R. H. Schnoor, Conopac Corp., described a new side weld polyethylene bag machine, and H. M. Shappell, Bakelite Co., reviewed progress in automatic wrapping with polyethylene film. Impact testing of this film was discussed by James B. Webber, Monsanto Chemical Co. Fred Dulmage, Dow Chemical Co., dealt with the converting possibilities of polystyrene film.

There were eight product group meetings. Discussion of industrial relations touched on the relationship of foremen's compensation to wage workers' scales, proposed programs for surveying clerical and supervisory wages, and for testing and selecting workers through the U.S. Employment Service.

Pauline Anderson of the New York State Department of Labor told how the

The hardware industry shows great interest in reverse printed Mylar laminated to Poly for packaging screws, washers, pliers, screw drivers and a thousand and one items that require additional physical strength and heat sealability.

You can pack anything in a film or combination of films to achieve almost any end use and you can print them all successfully if you will check, double check and then check again.

printing and other industries are using aptitude tests to improve the selection of employees.

Managing director John M. Cowan reported the results of the third annual survey of waste involved in flexible package laminating, bag making and printing.

Fritz Bossert, NFPA executive assistant, reviewed fact-finding programs which provide new management research tools. Gerhart Schild stressed the necessity for thorough technical research to make sure that packages will preserve their contents while stored in warehouses or on shelves.

NFPA counsel Louis Paisley discussed the legal aspects of cooperative association programs. Other speakers included C. N. Wildes, Bureau of the Census; Mason E. Horton, Dobeckmun Co., and Frank Gianinotto, Package Designers Council.

The West coast division will meet early in March at San Francisco. Association parleys are timed for May 22-23, Chase Plaza Hotel, St. Louis, and Sept. 26-29 at the Greenbrier, White Sulphur Springs.

Rotary Forms Printers Guild Planning Expanded Programs

The Rotary Forms Printers Guild, whose members come from eastern seaboard plants running Dutro rotary presses and specializing in carbon interleaved forms production, is developing an IBM cost accounting system and an employees' group life insurance program.

Neil Freiermuth, Premier Printers, Kearney, N.J., is president. Vice-presidents are George V. Meller, Cartaret (N. J.) Printing Co. and William S. Riley, Allied Printing Co., Providence, R.I. Cartaret's Sol J. Meller is treasurer and Emanuel Lieberman, secretary, is with Schonbar-Leigh Printing Co., New York City.

Du Pont Ups Film Production

E. I. du Pont de Nemours and Co., Inc., Wilmington, Del., is planning to have about 10-million pounds additional cellophane capacity by the middle of 1958 as the result of new facilities to be installed at the Clinton, Iowa, plant. Another 20-million pounds capacity at other plants is being planned also.



**our way of life
is built on printing**

Americans read more magazines, newspapers and books
than any other people.

The printed word educates, entertains and enlightens...

It promotes new products, services and ideas.

Small wonder why 168,000,000 Americans live so well.

INTERNATIONAL PAPER



new way of life
is built on printing

Exquisite and most important, readability and beauty
After any other grade
The printed word always remains the same
It remains the same in every way
Local symbols are, all-around, everywhere in the world

INTERNATIONAL PAPER

new white HUDSON GLOSS

An outstanding, improved process-coated paper.
Super-calendered to give a high gloss for quality letterpress
printing of catalogs, cook books, house-organs, time-tables,
travel folders, booklets and broadsides, using 110-120 line halftones.
Available at low cost in 50-60 and 70 pound weights through
leading paper merchants. Write for sample book.
Please use your business letterhead, or consult
your leading paper merchant.

Other fine quality Mill Brand
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ADIRONDACK BOND	TICONDEROGA OFFSET
ADIRONDACK LEDGER	TICONDEROGA BOOK
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INTERNATIONAL DUPLICATOR	TICONDEROGA TEXT, Coverweight
INTERNATIONAL Mimeo SCRIPT	LOUISIANA COLORED TAG
INTERNATIONAL TI-OPAKE	OTIS BRISTOL
INTERNATIONAL OFFSET	HUDSON BOOK
SPRINGHILL INDEX	HUDSON COVER, C1S
SPRINGHILL COLORED INDEX	HUDSON LABEL, C1S
SPRINGHILL POST CARD	HUDSON LITHO, C1S
SPRINGHILL WHITE TAG	EMPIRE BOOK
SPRINGHILL MANILA TAG	WINN BOOK
SPRINGHILL VELLUM-BRISTOL	CONVERTING PAPERS

Printed by letterpress on
Hudson Gloss, Basis 70.


International Paper COMPANY
 FINE PAPER AND BLEACHED BOARD DIVISION
 220 East 42nd Street, New York 17, N. Y.

THE PROOFROOM

By John Evans

Questions will be answered by mail if accompanied by a stamped envelope.

Answers will be kept confidential upon request.

Phonetics in the Subway

Q.—On the BMT this morning, as the train pulled into a station a man jumped up and cried, "getting gout!" I know, of course, that he was not announcing that he was afflicted with a metabolic disease marked by deposits of urate of sodium in and around the joints, but that he merely desired to leave the coach. I spent the next half hour vainly trying to recall the word that describes the operation he performed on the English language, e.g., getting gup; starting goff; going gover. It eludes me, though I am positive there must be such a word.

A.—The nearest definition we can suggest without spending an indeterminate time in research would be "provection," a carrying forward of the final sound of a word to the beginning of the next word. Yet we have a suspicion that this may not be exactly right, as the final sound of "g" in "getting" (in your examples) does not seem to be entirely lost, but a new, stronger "g" appears at the beginning of the next word. That is, we are not sure this is the same "g" carried forward.

If any orthoëpist or phonologist in the congregation cares to discuss this momentous problem, his or her contribution will be gratefully acknowledged.

"Because" Is Not a Good Reason

Q.—I was taught that it is incorrect to begin a clause or a sentence with "this is because" or "I think this is because," etc. What is the rule on this?

A.—*Because* is classed as a conjunction; that is, it is used to join sentences, clauses, phrases, or words. In this case, "this is" does not meet the grammatical specifications that would qualify it for such a joining unless "this" refers particularly to something just mentioned or to be mentioned. The example does not indicate what was "just mentioned" to which "this" might refer. Nevertheless, it seems that the words "this is" ought to be expanded to a clause or a phrase referring to what was just mentioned: this is so; this is true; this is obvious; this is unfortunate (because).

Many newspaper and advertising copywriters would dismiss the foregoing as "pedantic quibbling." *This is because* they are encouraged to write in the vernacular

of the "common man," who is assumed to find the printed word easier to assimilate in that form. In the words of one advertising manager (Charles A. Shaw, in a feature article in *Advertising Age*, Nov. 5, 1956) "Grammar Is So Much Hay—Forget It!"

Not our sentiments—his!

Too Late for Posturization!

Q.—I am a proofreader in a publishing house that has a large proofroom of 14 desks. The plant recently was "engineered" by an outside organization, one of the results of which was the installation of 14 identical swivel "posture" chairs for the proofreaders. I am past 50 years of age. For more than 15 years here, I have been using a plain, four-legged chair with a full back and ample seating capacity, and I was happy. Now I dread going to work every day. The constant jiggling and feeling of insecurity, the impossibility of leaning back in one of these contraptions without tipping it over, the tendency of the chair to roll away from the desk unless one keeps both feet firmly flat on the floor, make it nearly impossible for me to concentrate on reading proof. Do you think I am psychopathic?

A.—Not yet. We would reserve that epithet for the "engineers" who prescribed 14 identical chairs for 14 people of vari-

William V. Lewis (right), president, First Friday Club in Poughkeepsie, N.Y., presents a certificate honoring Western Printing & Lithographing Co. and Catechetical Guild Educational Society, St. Paul, Minn., for leadership in printing wholesome literature for family reading, to James S. Farrell, Guild Press vice-president



ous ages, temperaments, and configuration. Thomas Jefferson, reputed designer of the first swivel chair, would be both amazed and dismayed to see its present-day skeletonized and mechanized descendants. The inherent instability of the swivel or pivot principle in a chair makes it unsuitable for long-continued occupancy, such as in proofreading. Posture chairs are for the young, the agile, the hyperkinetic. A person of mature years doing concentrated mental work seated for long periods at a time wants something more substantial. A solidly built, ample-sized, four-legged side chair, with gliders, would be our preference.

Junk, Gunk or Hogwash?

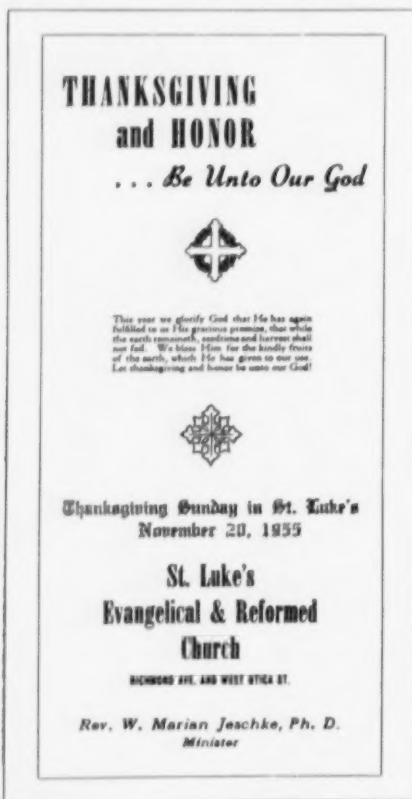
Q.—We print a weekly newsletter for a customer who syndicates it to country newspapers. He travels, writes his copy in pencil, and mails it in. Our typist transcribes it, and her typewritten version becomes the official copy for production. The customer never sees a proof. Recently a proof came to me that contained some reference to farmers who "dose their livestock with gallons of junk." Something made me suspicious of the word "junk." I called for the original script. The author had written "gunk." The typist maintained that there is no such word, it is not in the office dictionary, the nearest word to it is "junk," and the man just does not know how to spell. I claim that "gunk" is a word I have heard used by machinists, that it means something like sludge or crankcase drainings, and that the customer knew what he was writing about. I lost the argument because I had no proof. Can you vindicate me?

A.—"Gunk" does not appear in any of the four different dictionaries with which we are surrounded. We took a walk along "automobile row" and questioned several mechanics. None was familiar with the word, but one oldtimer thought he may have heard it years ago in the Air Corps. With that as a clue we telephoned the local headquarters of the U.S. Air Force. The librarian there found the word forthwith: "Gunk, *n.* A solvent for grease." It appears in a book entitled *The United States Air Force Dictionary*. Your customer probably was thinking of *used gunk*. No charge for the extra service; all in a day's work.

LESSON OF MONTH FOR COMPOSITORS

● Take a look at title page of small folder reproduced, reduced, below. Does it appear attractive to you? Surely it doesn't! Even though it doesn't, one unfamiliar with the basic principles underlying pleasing and effective design—whatever the area, architectural or typographical—may not be able to pinpoint and name departures from sound design affecting good taste. For these, we'll do the job here and now, all the while hoping it will constitute a refresher for others.

We'll risk a guess that of the two violations of sound design the one which those having inherent good taste will sense first is the lack of lateral balance resulting from the heaviest element of the page, the heading,



being practically altogether on left of center while everything else is centered. Formal lateral balance, assured by centering, is but one form. Off-center arrangements may also be in balance, are often better because more lively and interesting. Off-center, or occult, balance requires that if one element is spotted to left of center, as head is here, it must be counterbalanced by one at right. The size and weight, generally speaking, depend on whether the items are above or below point of balance and how far in each case. While both lateral and vertical balance will be explained in detail in the next installment of the "Modern Type Display" series, it is well to remember, again generally speaking, that there should be as much weight, a *la* seesaw, on left as on right, patently not true here.

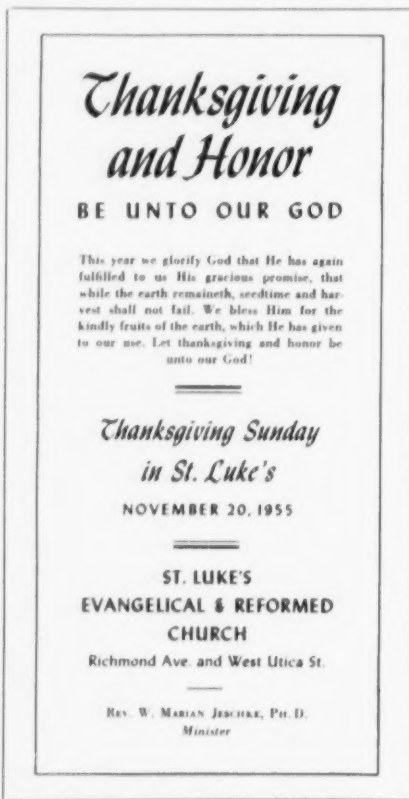
Second "blow" observable by those able to explain offenses to taste is disharmony among types. Six different styles—what's worse, five different basic forms—are counted. Differences in shape and design techniques are, unfortunately, most extreme between the

SPECIMEN REVIEW

By J. L. FRAZIER

bigger sizes which have nothing in common to make their use together compatible. When one of the greatest job printers this country ever knew averred he could do any kind of item he might be called upon to do with only Caslon, then tops in use and now far superior to certain unwarranted "revivals," there can be no sense in risking affronts to good taste with six in one page.

Along with such diversity, it seems strange that a third serious fault is monotony, lack of variety (proportion) in spacing between elements all through. To be brief as our space dwindles, the ornaments are centered between groups of type which are also evenly spaced apart, and the spacing is the same in the case



of both ornaments. Really, only one ornament should have been used, and it should have been spotted above center in the space between whatever groups it stands.

We could cite other errors such as crowding three top lines when, over and above the space taken for the needless ornament, there's so much above and below ornaments, but something should be said about resetting the above to consolidate the established points.

Only two types are used, all the larger and essentially display lines being in the grand and comparatively new Lydian. Degrees of emphasis are sufficient, what with changes from roman caps to cursive, to say nothing of size, and with just the one style, harmony is assured. There are places for contrasting styles on occasions, but this job isn't one. The whole composition holds together, seems a unit, in contrast with the original seeming to be several different things. The effect of the dashes being even-spaced makes no different because the space is small, so small, in fact, an attempt at proportional spacing would have had little effect.

Round Piece Commands Interest

THE PROFILE PRESS of New York City.—Everything you have ever sent us has been along unusual lines, and had in the types used and manner of setting—also often art, colors, etc.—a rather exotic look, probably intended. Your Christmas greeting is in line. Materially, there are three cards, eight inches in diameter, tied together through round holes with a cord of red and gold strands. The cards are two-sided, white on the backs of all, and black, gray, and red, respectively, on the fronts. Gracing the front, an approximately square color illustration of an old Chinese palace printed on white paper is glued on against the black. "Season's Greetings" appears twice on the second card, one line in red crossing the other in green at right angles, simulating the effect of four slices of pie. A big circle of black in the center of the card might suggest the hub of a wheel, but the fact that one word is shorter than the other keeps the words from simulating spokes. Anyhow, it is interesting, and the use of the decorative but rarely seen Profil caps contributes interest and character. On the red front of the third card, the copy, "It looks like a wonderful new year," and the name of the firm surrounded by geometric diagrams, signs of the zodiac and others in one plate, appear in white. The idea seems good and interesting. The production, especially the presswork, could be better. Our only serious suggestion on improvement is that item isn't Christmas-bright.

A Fine Idea From South Africa

D. S. BLADES of Johannesburg, South Africa.—We have been as familiar with the operations of your great company, Horters Limited, as the distance would allow. We have seen work done in one or another of your houses and found it top grade, particularly in presswork. We are delighted to receive your company Christmas greeting for two reasons: first, because the illustration of a bunch of native flora die stamped in colors on the front of the French-style folder is as fine an example of that aristocratic method as we can recall having ever seen. We believe we have received more die-stamped work, usually on stationery forms, from Scotland and South Africa than from all of the United States. Accordingly, the second reason we're glad to get this item is because it stirs us to suggest more of it here. Our American businessmen will shoot for the moon, as it were, in some respects, while using cards, stationery, and other items of very ordinary varieties. We consider top business houses should have printed items in keeping. It seems a pity more use is not made of die stamping in the graphic arts, also of die cutting, embossing, and other finishing proc-

Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail

esses which add something of class and attention-arresting power that nothing else can. We have missed your big Christmas annual for several years. More along that line could be done here, too.

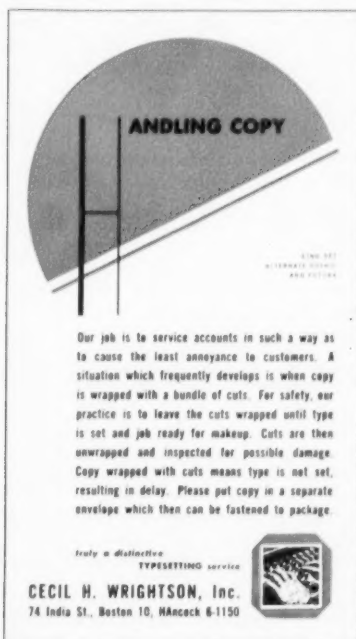
White on Black for Change

HANSEN-SCUDDER of Stockton, California.—We view your folder "Prestige" with much favor from several angles. In an item written earlier, we declared that top firms offering top-grade products or services should use

the aristocrats among graphic arts methods. The brief text at the top of page three reads, "Prestige for your business is reflected in the printing you use," followed by, "Make sure it is as good as your own product or service." The argument, it seems, ought to assure better orders from important businessmen, prove a source of satisfaction and profit to all. We are tired of seeing so much printing in black ink on white paper and have seen results from long advocating the use of colored inks, even if almost black, in lieu of black. This folder of 8- by 5½-inch pages is of a very deep blue, all but black, on a rough-surfaced heavy cover stock. The printing is done with white ink so opaque we were caused to think of hot die stamping with white leaf. Of all the roman types, not bold, we particularly admire Bernhard romans for display use. There is a freedom of line in their design—a swing and crispness, too—which can contribute greatly to character. The front, with a 4-point rule border four picas from the edge of the page surrounding the word "Prestige" in 42-point Bernhard Modern Roman caps, despite stark simplicity of typographical presentation, is both impressive and attractive. From a production standpoint, craftsmanship all around, your folder ranks above the very best we've seen this month.

Montage Has Its Place

HIGGINS-McARTHUR Company, Atlanta, Georgia.—We salute you, along with Art Design Studios and Southern Photo Process Engraving Company, on the supreme excellence of the 11- by 9¼-inch full-color illustration printed on an extra-heavy 15¼- by 11½-inch white gloss-coated sheet. In pleasing, readable type of restrained size, the copy along the right side of the picture, in addition to naming the participants in its production, discloses that the illustration is a "montage of familiar Atlanta scenes" created through a cooperative effort of the Atlanta Club of Printing House Craftsmen to be used for the front and back cover of the November issue of *Share Your Knowledge Review*, publication of the International Association of Printing House Craftsmen. Lettering on the cover is omitted for those who might wish to frame the piece. The type along the right of the picture on



HANDLING COPY

Our job is to service accounts in such a way as to cause the least annoyance to customers. A situation which frequently develops is when copy is wrapped with a bundle of cuts. For safety, our practice is to leave the cuts wrapped until type is set and job ready for makeup. Cuts are then unwrapped and inspected for possible damage. Copy wrapped with cuts means type is not set, resulting in delay. Please put copy in a separate envelope which then can be fastened to package.

Truly a distinctive
TYPESETTING service

CECIL H. WRIGHTSON, Inc.
74 India St., Boston 10, MA 02666 6-1150

Once during its very, very brief vogue high onto thirty years ago, we found the next ugliest type ever cast—Broadway—used with effect. Big geometric forms like that at top of this card were coincidentally woven in and plastered around printed designs, ad nauseam. Here, now, mildly endorse the half circle as an eye-catcher

Craw Clarendon
(UNICASE) 14 TO 24 POINT

Fortune Light
(UNICASE) 14 TO 24 POINT

Fortune Bold
(UNICASE) 14 TO 24 POINT

FORTUNE Extrabold
(UNICASE) 14 TO 24 POINT

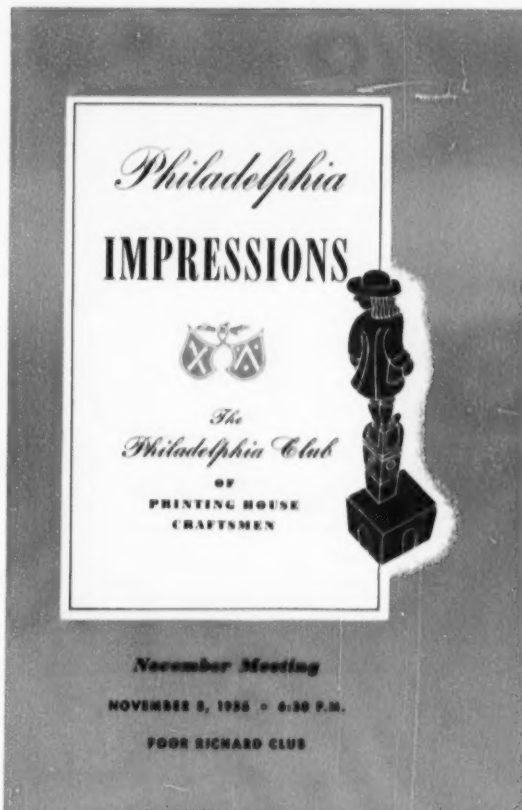
GAIN ATTENTION!

You can also gain considerably when you make us your one-source supply for typesetting and electrotyping. Your office and bookkeeping work is lessened. We get to closely know your desires and needs to promote efficient production, and the cost is no higher—indeed it may be lower.

Dahl & Curry
TYPOGRAPHERS AND ELECTROTYPERS

306 FIFTH AVENUE SOUTH • PHONE FEDERAL 9-1491 • MINNEAPOLIS 15, MINN.

With so many newer and better letter forms at hand, it seems a shame typographers should be forced to practice evolution in reverse and bring out of moth balls, as it were, types such as are sampled here. We note with pleasure, as we'd expect, no paeans of praise are "sung" for the type

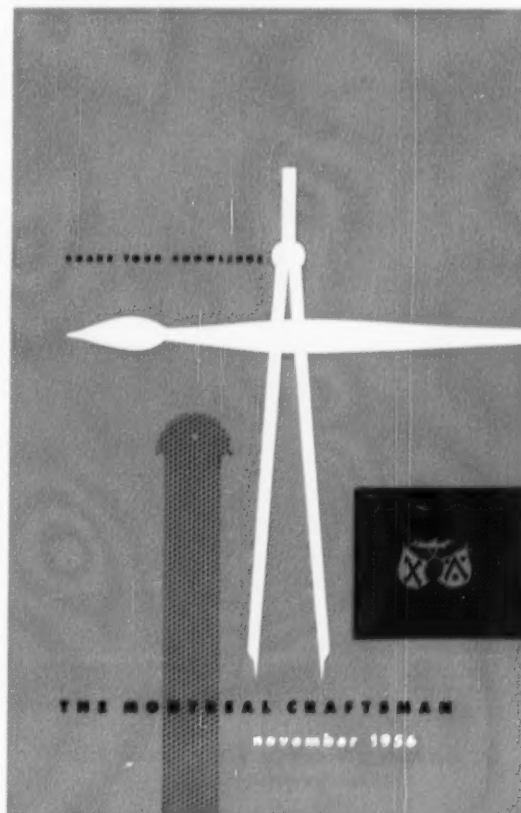


Philadelphia
IMPRESSIONS

The
Philadelphia Club
OF
PRINTING HOUSE
CRAFTSMEN

November Meeting
NOVEMBER 9, 1956 • 8:30 P.M.
FOUR RICHARD CLUB

Strength and dignity are reflected in this cover from bulletin of Philadelphia Craftsmen. The meticulous might question use of such contrasting types for name under emblem, but copy is suitably broken. Catch line "of" could be smaller or, in circumstances, omitted. Original has added interest because of deep metallic green color



THE MONTREAL CRAFTSMAN
november 1956

Of all bulletins of local Printing House Craftsmen's clubs, Montreal's most often features strikingly modern covers. Original of this one, featuring tools of layout man, is in black and a light, cool yellow



Idea of making portraits of new officers or, as in this case, stalwart workers of a group, prominent on front of bulletin is a hum-dinger. Cover from bulletin of Duluth-Superior Craftsmen (above) would be improved designwise if masthead were larger—we like big things—but pictures would lose prominence, so let's let 'er stand

craft news
OCTOBER 1956

Next Meeting, Tuesday, Oct. 9, 1956 - Stafford Hotel
"THE ELECTROTYPE" (see page 3)

Ignoring the cap case is pardonable if just a couple of big words (not proper nouns) appear in a design otherwise as good as above bulletin cover of Baltimore Craftsmen. Original color is a deep red

the print is spotted sufficiently to the right and cut along a ruled line to the left of this type so that the right-hand margin will match that on the left, top and bottom of the picture. There are cities, we know, that have fewer points of interest than Atlanta, what with its age and great history, but the idea of montages like this one is well worth remembering. It permits much in a comparatively small area; it has also a design quality apart from, and more interesting sometimes, than groups of separate pictures. Finally, the item is a demonstration of the very best press-room product, and is highly creditable.

Nothing, We Believe, Like It

WARP PUBLISHING COMPANY, Minden, Nebraska.—We don't recall just how many years it has been since the desire to visit your city first hit us, but it has been ever since, long ago, we first received your annual 6- by 9-inch "Keepsake" booklet, "Warp's Christmas Messenger." Presumably sent to subscribers of your newspaper, and sold in quantities to local folk for friends and relatives all over the world, it has appealed to us as about the most human and best community building

widely spaced and printed in deep, dull blue. To convince you, we recall that the full-page process color picture of the city hall dome, ablaze with Christmas tree and flood lights, now in the back of the book, was always on the first inside page, part showing on the front through a cut-out panel of cover paper. To our way of thinking, this picture should be part of every cover, whether printed on the stock or showing through a die-cut opening from the first inner page. The presswork is very good. It is weak and gray on some of the halftones in your promotion brochure. Part of the trouble seems to be inferior photographs and bad register on the duotypes in the copy we received. Typography and layout, however, are well handled. It gives the impression of an organization fit to keep pace in a larger city.

Biggest Christmas Greeting

THE E. B. EDDY COMPANY of Hull, Canada.—This is beginning to look like "New Idea" month, and by no means least interesting is your Christmas greeting. Indeed, it is not just big, but of gargantuan proportions, a 34- by 44-inch sheet of heavy-weight white

<p>SQUARE SERIFS</p> <p>See pages 87 to 97 in the Dahl & Curry Type Faces Catalog</p>	<p>Service is one of our sales features and service is largely built on manpower. Whatever is done to make manpower more productive speeds delivery and lowers costs. May we suggest you can gain these real benefits by supplying carefully prepared copy... complete copy... plates with copy... and allowing sufficient time for proper scheduling, without rush or overtime, whenever possible? Day and night service.</p> <p>FOR THE BEST IN TYPOGRAPHY... CALL</p> <p>Dahl & Curry TYPOGRAPHERS AND ELECTROTYPERS</p> <p>506 FIFTH AVENUE SOUTH • PHONE FEDERAL 9-1491 • MINNEAPOLIS 15, MINNESOTA</p>
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What with types long absent and/or inactive coming back for another fling in printing and advertising, several blotters reproduced in this issue remind us of Old Home Celebrations in the country towns. We could name a couple in which featured types are less worthy of another fling than the form sampled above, unveiled at time Phineas T. Barnum, pioneer circus king, was parading Jumbo, the elephant, particularly because no sane printer would consider the type for aught but occasional use to achieve old-time atmosphere. Color on Bob Muir's original is orange

printed project turned out anywhere. We figure that Minden is possibly the biggest small town in the land, certainly one of the best. The inside pages of the 1956 edition are, perhaps, the best of any yet turned out. The text—poems predominating—is beautifully set in pleasing, readable type on pages with wide margins in which, and sometimes over type, conventionalized snowflakes of interesting patterns are printed in silver. On the other hand, the front cover is at just about low ebb, according to our memory, which we believe we can convince you is good. Despite the several large and interestingly symmetrical snowflakes printed in silver here and there over the page, the effect is not as "Christmasy" as on past covers, because the four lines of type—the title quoted above, a word to a line, with "1956" making the fourth—are in big sizes of the obese and crudely designed Wide Latin bold,

offset, the largest Christmas greeting we recall having ever seen. It arrived in a nice envelope folded to 8½ by 11 inches. Above your name is a statement on why it was sent out, and paper specifications are in small type. The word "Here's" appears in near three-inch rustic letters, all green except second "E" which is red. Opened to 17 by 11 inches, "Wishing" appears in similar cap lettering, with two letters green and the rest black. The pattern is followed all through to the full inside spread of the sheet; "You" is in very much bigger letters, red at next opening, and "A" and "Very" in still bigger letters on the opening to the half sheet, former in black and the latter in red. On the full sheet, "Merry Christmas" in the same rough, characterful letters is stretched across the top—34-inch way—with a real giant of a Santa Claus below in green, red, and black; the green was used especially

STRONG down the Middle!



EXPERTS agree that any winning ball club must be strong down the middle. Which means a good throwing catcher, sharp fielding shortstop and second baseman and a center fielder who can get on. Well, we are strong down the middle. Ted Hiler, pitcher, is nationally known as a crack typographer. Danny Castleforte, catcher, is a brilliant typographer. Al Schmittlin, second baseman and Harry Pracht, shortstop, have been spacing and assembling display lines for effective advertisements for so many years that they do it automatically. Wilfred Brownier, center fielder, has unusual ability as an original typographer. Pop Stuart is sitting on the bench. He can do any and all of these things but is too old, too lazy, too tired and too fat to be active. Nevertheless, he is a good pinch hitter.

EDWIN H. STUART, INC.
STUART HEADS
Typographic Service
432 FIRST AVENUE • PITTSBURGH 19, PA.
COURT 1-3896-7-8-9 and Atlantic 1-4446

Himself a former semi-pro in baseball, Edwin H. Stuart, a real pro in typography, heads the well-known axiom of the diamond in spotting the stars of his shop team, and making something of it, on this blotter. Original is printed in black and a rather deep blue on the white stock

for holly leaves which, with red berries, make a belt around the fellow. We thank you for letting us see this really tremendous item, in which we are sure all readers are certain to be interested. Printing was done by the lithographic process.

Merit in Uncommon Types

YELLOW BREECHES PRESS of Dillsburg, Pennsylvania.—We confess to quite a liking for your work. The only adverse criticism we might honestly make is of sometimes crowded lines. On some jobs that is excusable. Of the two evils of tight lines and type that's too small, we'll take the crowding to ease the reading. What is of most interest about your work is the selection

of characterful but not freakish types. With some of your types, you are able to give many items an effect bordering on the exotic, which we consider an advantage. We have often said that a large variety of types is not necessary, and have quoted one noted printer as saying he could do everything with one or two. That has never amounted to saying that a large number wouldn't be desirable—in the right hands, of course. Because of the way we work (on the layout of two or more issues at once) and because of changing measures, we are seldom able to get a review and a reproduction together in one issue. We will reproduce an item or two, especially one showing how you emphasize many lines differently with telling effect which the average typographer or compositor may fear to try. We must briefly describe your package label, specifically how you accommodate it for both first class and sealed fourth-class. The label proper has a wide band in a second color along the left and right sides as printed, there is a narrow strip of the paper on the left of the first color band, that reads upward: "Contents, Merchandise. Postmaster: This parcel may be opened for postal inspection if necessary. Return postage guaranteed." With the complete label perforated along the left-hand edge of the first color band, this small part may be removed if the label is to be used for first-class mail. The idea is a new one to us.

"Big Stick" Has Velvet Touch

FRANCIS C. O'BRIEN of Springfield, Illinois.—We're delighted to receive all of the past year's issues of *The Franklin Field* after a long spell of having to do without seeing this publication of the Franklin Life Insurance Company which we have long regarded as one of the best among employee magazines. We are unable to suggest improvement in your part as editor and planner, but, for the benefit of other readers, an observation or two shouldn't be amiss and might stimulate thought. Previously, your covers were largely of line illustration and hand-lettering, nearly always weighty in technique and with very few elements to draw attention individually. The effect could be likened to that of a shell from a "Big Bertha" compared to the

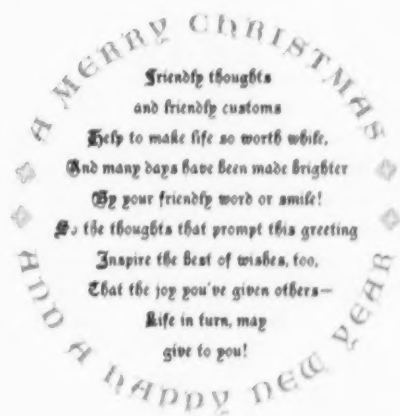


Ni som älskar skärgården
hör köpa och läsa

Skärgård

av SVEN BARTHEL och ROLAND SVENSSON

On original of pleasant-looking yet forceful 4- by 7½-inch folder title page from Dagens Nyheter's Laringskola, Stockholm trade school, panel is light gray-green and big type deep red on India



Chris and Peggy Beran

Our inspiration (even mentor) as a compositor, C. R. Beran, of San Francisco—past eighty and contemplating retirement—had self-set greeting in green and orange on a folder of white antique paper

VENUS MEDIUM EXTENDED

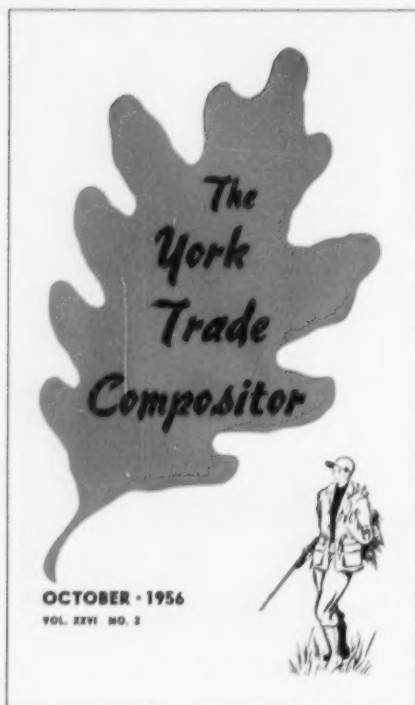
Service Typographers, Inc.

626 NORTH ILLINOIS STREET
INDIANAPOLIS, INDIANA
MELROSE 4-8555

6 to 42 point for reproduction proofs
and electrotyping

One of the newer
importations from Europe,
Venus Medium Extended
captures the charm so
vital in today's designs

Heavier weights of this type form, with modern sans serif qualities, seemingly deserve use, but this weight is too much like Copperplate Gothic. We endorse Petty's modern layout of the blotter



Covers of 4¼- by 6½-inch magazine of York (Pa.) Composition Company are interesting, often thought-provoking. Color on original of this one is a strong red. Use of dull yellow here was decided because it averages better for items on these pages where one hue must suffice for all. In our view, a rich brown would be more seasonal and more agreeable than either, especially considering area in color and the India-tint stock used

scattered birdshot that too many covers might well suggest. Most, if not all, demonstrate our mutual agreement on the idea of bigness with simplicity. As we recall, black and one color or two usually sufficed for reproduction, and the effects were pleasing because of the excellence of craftsmanship in design and lettering and the wise selection of colors, often uncommon. At least two covers of the former style appeared in '56, but most of the year's designs feature four-color process illustrations, of which some, it is only fair to state, have the old characteristic of cannonball force. The new style covers are as excellent in their way as the old. One of the observations we've had in mind is that turning from one type to another in much work, not necessarily *The Franklin Field*, reduces the effect of repetition, may sacrifice the "trade-mark quality," often desirable. A second observation is that with full-color illustrations dominating, the publication can not have the individuality, as a rule, as may be reflected with the previous style. It's the contrast here, as anywhere, which makes anything stand out; this comment is for other readers than yourself. Of the newer covers, we are particularly impressed by those for February and March on which the all-over backgrounds are, respectively, formed by repeated red roses and a realistic brick wall, both process printed, and with panels cut out through which the mast-head copy appears. There is food for thought, we think, in these observations, but the publication is your "baby" and you continue to do a grand job rearing it.



VARIOUS times questions have arisen as to the reason for confining these advertising cards to decorative borders, rules, stock illustrations, etc., and in most cases, all-slug composition. The purpose of the advertising campaign is to show samples of what can be done with MATERIALS FOUND IN THIS COMPOSING ROOM — a kind of "middle-of-the-road" approach to typographic problems. When necessary to "tailorize" a printed piece you will find our Planning Department ready to work with you through the services of each and every branch of the industry.



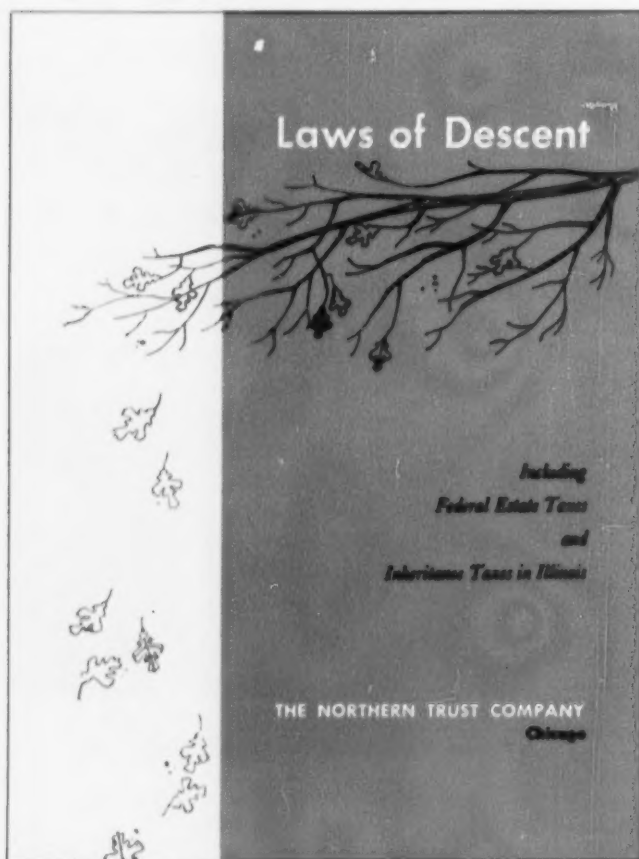
CECIL H. WRIGHTSON, Inc.

74 India Street, Boston 10, Mass.
MAncock 6-1150

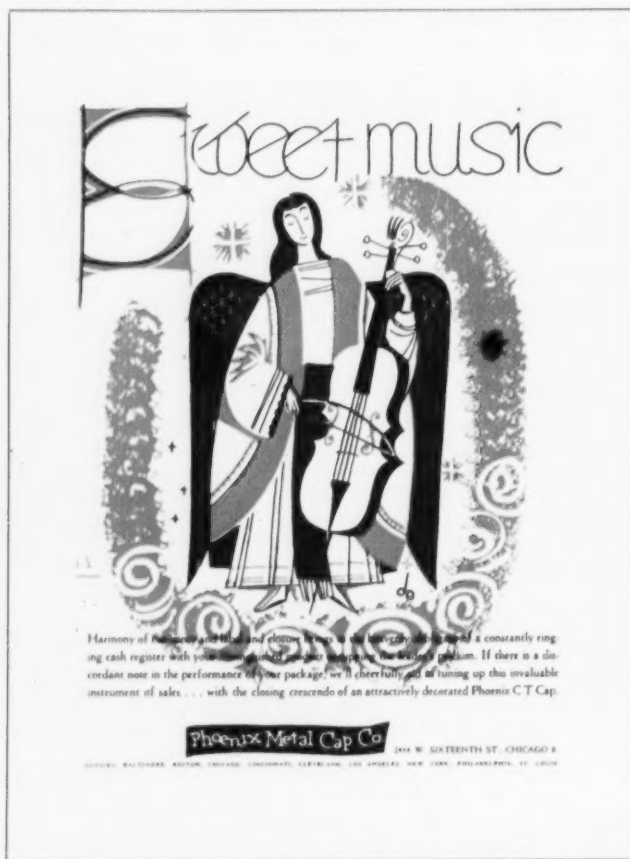
Type is all slug set in Alternate Gothic with Futura Bold for signature. Initials Kabel Light. Text blocks cut from 36 point full face rule.

truly a distinctive **TYPESETTING** service

Among the best modern layout devices is that of accenting the vertical, the line of strength, effectively demonstrated by this Government-size mailing card designed by Frank Lightbown, of the Boston advertising typographic house. Original is printed in yellow-orange and blue (near black) on white gloss-coated stock. Work of Frank Lightbown is never dull, often sparkles



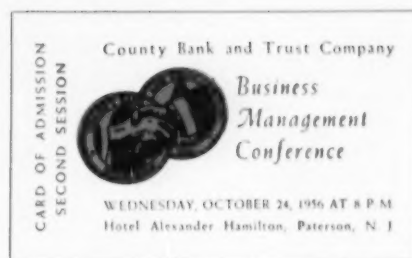
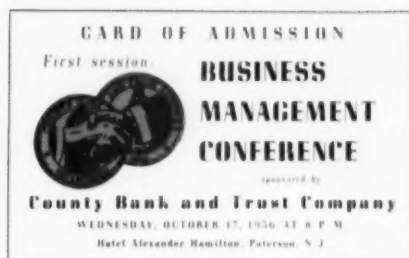
Original's color, as bright an orange as leaves can be when they come drifting down in Fall, and picture symbolize topic of 6- by 8-inch booklet, cover of which is reproduced above. Inside pages bear marginal pictures of twigs and leaves in color



Advertising pages of "Phoenix Flame," external magazine of Chicago company named, are designed to harmonize with others. Naught but best will do. Dale Nichols, among best artists, handles art, lettering, and layout. Original color is a pale green

Typography Suggests Jet Speed

HAROLD SCHWARM, Carbondale, Illinois. —Designwise, the samples of work created in the Art Service department of Southern Illinois University, and produced by the University Press, are outstanding examples of the modern mode as we know it. It is sanely modern work—void of those freakish devices, save one, with which the mode was ushered in long enough ago that we sometimes question use of the term. Except for one item, they are quite effectively functional. That exception is what appears to be two pages of a folder of the Speaker's Bureau. The title on the 4½- by 7½-inch front page is in 14-point bold sans serif caps, as are two other blocks of copy. "Program Planning" and "Southern Illinois University"; the three are widely separated. Regrettably, we can not describe the complete job or reproduce it for the benefit of all readers. Completely surrounded by big panels in black and olive green (one black panel shows a brace in reverse color (white) and one in color to simulate the shape of a bracket) the type, except for the word "planning" reversed in one black panel, hasn't "a Chinaman's chance." Moderate use of geometric forms in panels or in shaping of type groups—even areas of white space—may be highly effective, as on the card announcing an exhibit of contemporary handwriting, where points of triangular halftones, with bases at top and bottom, all but meet at the spot where the main display line starts. Obviously, angular elements effect nonrectangular white areas. Action, for one thing, is



Printer-subscriber submitted black on white proof of ticket at left, which customer rejected, and a finished job (right) in deep blue and silver on pleasing azure-toned card. Writing our opinion, we said comparison was not fair to first, but, since letterspacing varies and the strength of bold-face type is not essential on tickets, we'd rate second better because type is more attractive and spacing better. If first were printed in colors of second, the difference would not be great, the bold type being softened by toned stock and colored ink

simulated. Top job of the lot is the decidedly oblong 19½- by 9½-inch window card advertising a talk on air power by famed Major de Seversky. Over-all effect is of two long streaks across the card. First "streak" reads "Major Alexander P. de Seversky talks on Air Power." "Air Power" in caps of extra bold sans serif oblique, (at end) appears white (paper) against red, applied by a reverse-color plate over the complete card. The words preceding, in bold condensed sans serif (letterspaced) lower-case only, appear in black. The second streak starts with a silhouette of an airplane, as viewed from above, printed in black with open spaces on wings and fuselage suggestive of highlighting. Across the middle of the plane—of conventionalized technique, there's a line, white over black portions and black over white portions, at the end of which—at plane's tail—there's a line of comparatively small

type, reversed in the red plate, giving the date and the place of meeting; this is also in sans serif and sans caps. It is a very striking piece, and quite properly suggests distance, because of the extreme width of the card, and speed through the slant of the top display, "Air Power," in oblique type. It seems to us that the plane should be headed right instead of left, but exhaust flames, represented by small reversed type showing white, follow rather than precede the jet planes. The balance would be bad if the plane were at right below "Air Power" top display. However, the effect is all right, and that's what counts. We can "see" merit in the contrast of all lower-case composition for one or several top lines of an ad, or even a booklet cover, but remain "of the same opinion still" when proper nouns are "degraded" when not begun with capitals. Idea is embraced by very few good printers.

Phoenix Metal Cap Co.
204 WEST GASTON STREET, CHICAGO 6, ILLINOIS
OFFICES: BOSTON, BRIDGE, LONDON, NEW YORK, ST. LOUIS, ST. PAUL, WASHINGTON, D. C.

Consistency of styling—with variations the discriminating will agree are worth seeing—justifies showing a second ad from same issue as one at left. It is simple justice to name Harry J. Higdon, editor, and the Millison & Effen Company, printer

ANNUAL REPORT 1956

Original of this file-size brochure cover on heavy-weight black stock is super-deluxe. We can not begin to approximate the appearance of the original design stamped with gold leaf. It was turned out by the A. B. Hirschfeld Press of Denver

THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Better Ways of Using Existing Equipment Needed

- Color printing, gaining prominence every day, requires multicolor presses
- Small printers can meet challenge with conversion devices on present units
- Other methods for increasing color output are split fountains, separators

The greatest single influence on the re-productive processes has been the ever-increasing emphasis on the use of color. This is evidenced by such major items as the inclusion of color inserts in daily newspapers, Sunday supplements, annual reports, house organs, consumer and trade journals, and even of color on small handbills and throwaways.

A trend towards increased use of color is the result of advertising consciousness. The public is being educated to expect visually appealing and true-to-life reproduction. This means that everyone expects more and greater use of color in all printed forms.

The industry has kept abreast of this demand for increased use of color with the development of ROP newspaper printing, experimentation with Scan-a-graver color plates, deep-etch and bimetallic offset plates, use of controlled film instead of carbon tissue in gravure, centrifugally-cast letterpress plates, and a host of other new developments in methods, materials, and machinery.

Large Plants Make Gains

Most of the advances to date, in meeting the increased demands for color economically, have been in the fields of gravure, high-speed rotary letterpress and offset. These improvements have mainly affected large plants with large equipment. The bulk of all printing is still being done by the small and medium-size shops. Medium-size shops in the letterpress field, however, have come to consider two-color presses as standard equipment for most jobs.

The demands of the medium-size shop for economical ways in which to meet the increased emphasis on color work have led to the development of high-speed, two-color presses. This is now capped by the latest development of a conversion unit for two-color presses which is capable of adding a third and fourth color to the standard two-color flat-bed press. This

new unit is said to be low in cost, requires no additional floor space, synchronizes perfectly with the existing press, and requires no major change in either the press or its operation.

It has long been recognized that the small shops, scattered from one end of the nation to the other, are the backbone of the printing industry. These small plants have equally felt the impact of the increased emphasis on color. The small plants are small because they are generally not in a position to be able to afford the capital outlay necessary to purchase something as expensive as a multicolor press. Furthermore, the bulk of the plant's work consists of small runs. Yet, to stay alive, meet increased competition, and increase its own sales volume, the small plant must find means of increasing color work without increasing the cost to any appreciable degree.

Lacking equipment to handle the increased demands for color printing, with typical American ingenuity, the small printer utilized the split-roller and split-fountain technique. This method permits a printer to lock up in one form, several elements to print in as many colors. The printer separates the ink fountain into as many compartments as he requires for different colors. However, he must also cut his rollers to the core in accordance

with the areas of the form receiving a given color. This normally limits the use of these rollers to the job for which they were cut.

Split-roller printing has a decided advantage over regular single-color printing in that the process cuts down on the number of required press operations such as wash-ups, press packings, amount of makeready, and also cuts down the number of press runs. This method of multicolor printing on a single-color press was so widespread that it led to the invention of patented fountain dividers and color separators.

Separators Increase Color

Color separators eliminate the need for cutting rollers. This device enables the pressman to run several colors at one time with no color contamination.

The split-roller, split-fountain method however, does not solve the problem of accurate four-color process printing, or two-color overprint jobs in one operation, on a single-color press. What is needed, therefore, is a unit which can be mounted on the single-color press to convert it to multicolor use, just as does the conversion unit for the two-color press mentioned previously.

To be feasible, because of the nature of flat-bed presses and the problem of floor space, such a conversion unit would have to be a small rotary unit mounted above the flat-bed cylinder, using the same delivery mechanism. A possible handicap to this idea is the current expense of manufacturing rotary plates. Indications are

New Ideal Roller & Mfg. Co. plant at Chamblee, Ga., is equipped to make and repair printing rollers



that this is not an insoluble problem. Research is going forward in the development of low cost plates for high-speed rotary presses.

The possibility also exists of utilizing combinations of platemaking processes now available to produce low cost plates for such a conversion unit. For instance, it might be possible to combine curved stereotype plates for typographic and line copy together with Scan-a-graving half-tone plates. This combination has already proved itself effective for use on high-speed rotary newspaper presses. In the dry offset process, zinc plates have been produced via photoengraving for use on offset rotaries. It will be worthwhile to investigate the production of a similar type of plate for letterpress rotary conversion as mentioned above.

Criticism is expected for advocating continued use of equipment that many consider outmoded. A phenomenal sum of money has been invested in flat-bed letterpress equipment in this country, particularly in the small shops. This type of equipment will not be readily scrapped, regardless of new developments in high-speed letterpress equipment. What is advocated here is *better* use of existing equipment for producing color work. This does not preclude inclusion of newer smaller shop equipment as it is developed and proved worthwhile.

Color Conversion Is Challenge

The development of color conversion units for single-color presses, both flat-bed and rotary, offers a major challenge to press equipment manufacturers. The creation of such an innovation extends sales horizons. It should be recognized that a large volume of business in used equipment is being conducted today in both domestic and foreign markets. The potential of sales of equipment to enhance the use and value of current plant investments should not be underestimated.

Slurs on Press Sheet Tails

Q.—The enclosed sheet was printed on a vertical press. You will notice that the tail-end of the sheet has a slur. Since the sheet has been cut to exact measurements and there is no waste we can use for placing a rule at the foot, how can we eliminate the slur?

A.—Whether the press is vertical or horizontal, no distinction need be made. A slur occurs in the same way on both kinds of presses. Although the air is pressed from between the sheet and the cylinder by the cylinder brush, a small or short sheet is apt to have its tail fall away from the cylinder before it hits the form.

One answer is to buy ready-made *points*, which are below type height, and which can be locked up in the form. These can be secured from most printers' supply houses.

Reducing Ink Mottle for Quality

The prevalence of printing ink mottle can often be the difference between a beautifully printed job and a mediocre one. On practically every printing job, it is desirous to have a smooth, nonmottled print. Here are several ways to obtain a smooth ink lay.

There are many factors that influence mottle but perhaps the three most important are press pressure, paper, and printing ink.

One way of reducing mottle, and the most convenient method available to a pressman, is to use minimum printing pressure. In many cases, this requires a better makeready than is usually used. The addition of another folio to the entire form to bring up one low spot can cause mottle. It is surprising how much impression can be reduced if the pressman is

willing to do a little more spotting up than usual.

Paper can cause mottle if the right printing ink is not used. The printer will select a particular sheet for the end use of the job to be printed. For instance, a sheet that will have a high gloss when spirit or press varnished requires a nonabsorbent paper coating. This type paper is not conducive to smooth, nonmottled prints but through proper ink formulations, a smooth lay will result. Generally speaking, a relatively nonabsorbent paper surface requires a greater amount of ink than a smooth absorbent sheet, particularly if the paper surface is slightly rough. An ink to print on this type paper must have a good body but the tack must not be higher than normal. This will enable the pressman to carry a little additional ink without mottle.

On a smooth absorbent coated sheet, a frequent cause of mottle is too much ink. If the pressman is forced to carry an excessive amount of ink to get the proper color, the only solution is to have the ink-maker strengthen the color of the ink so a minimum amount of ink can be run. Transparent inks will mottle much more than semi-opaque or opaque inks, so when possible it is best to use the latter two types.

It might be well to mention something that causes ink-makers quite a bit of trouble. It is not unusual for a printer to send a color-copy with a bad mottle to his ink-maker with the notation "match exact without mottle." It is impossible to match *exactly* a mottled color without duplicating the mottle. A smooth laying color will always appear more dense than a mottled print. A close match can be made but not an exact one.

To summarize, to keep mottle to a minimum, (1) do not use excessive impression, and (2) send the sheet to be run to your ink-maker to be used in matching your color.—*Technical Review*, St. Louis Club of Printing House Craftsmen.

Mottling on Platen Press

Q.—I am enclosing several samples of a job which was done on my 12x18 automatic platen press. Can you tell me why I should get the mottle, particularly if I am using such a fine stock as this cast coated?

A.—The mottled effect you get is due to the fact that you probably are not using a special ink quite necessary for printing on this type of stock; also the ink must be made up for platen press printing. The ink appears to be entirely too watery and there is a definite separation of pigment and varnish.

Assuming that you did have the ink made up especially for this stock and press, then the cause may be traced to wet rollers; that is, the rollers were previously saturated with press wash which entered the roller pores, and were not thoroughly and completely dried before the new ink was put on them.

There seems to be entirely too much impression. A kiss impression should be used.

At the Philadelphia Club of Printing House Craftsmen meeting held recently at the Sharon Hill plant of the Curtis Publishing Co. were (l. to r.) Roy Lucy, public relations; John M. Downs, senior vice-president and director of manufacturing; Harry C. Link, club president, and Henry Chestnut, superintendent of manufacturing. Over 200 members saw the five-color presses and special drying ovens



XI—VARIETY AND PROPORTION (*Concluded*)

And right here a question arises that frequently troubles the printer. He tries to set his line in such position that the amount of space from the top of the page to the top of the line is the same as the spacing from the sides of the page to the ends of the line. Instead of considering the placing of the line upon the page as a whole, he figures on placing it in relation to a certain corner, and loses sight of the page as a whole while centering his interest on what may be a very small part of it.

The proportions referred to are manifest in many instances in connection with printed matter. Good proportion should be evident in the distribution of marginal space about the pages of a book or booklet. For convenience in figuring margins the two-to-three ratio is preferable, as it

MODERN TYPE DISPLAY

*A Manual
In the Selection and Use of
Type and Ornament*



By J. L. FRAZIER

pography or job work. The one-third-inch front margin of a pocket edition of a work set in five or six point is proper where a two-thirds-inch margin is incorrect.

To crowd small type in some small space and then waste the space about it with needlessly large margins is not in any sense good bookmaking. A one-inch front margin is ample for the ordinary duodecimo set in leaded eleven point, but half an inch is better for a guidebook of a smaller size set in six or eight point. The large page of type, however, needs correspondingly large margins. An octavo in leaded twelve- or fourteen-point type may have a front margin of about one and one-half inches, but if the octavo is set in solid eight point and is compactly arranged in two columns a margin three-fourths of an inch wide is sufficient. For

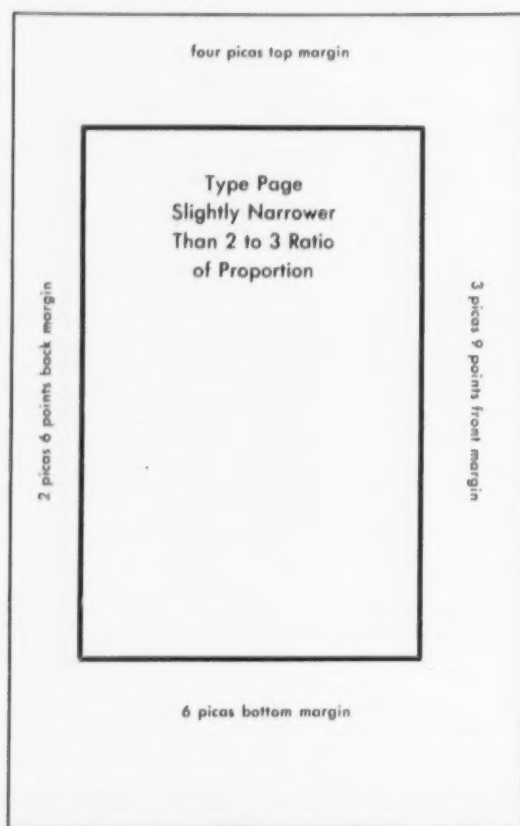


Figure 109

is simpler to lay off two units than three, and three than five. Figure 109 is a diagram showing what are generally agreed to be the proper margins around a type page. As will be noticed, the width of the back margin is two picas six points and of the front margin three picas nine points. The top margin is four picas and the one at the bottom is six picas, also on the ratio of two to three.

While arbitrary rules can not be set down to govern the size of margins, there are a few flexible rules that can be observed to advantage. These are also concerned with proportion. A page set in small type must have narrow margins, whereas pages set in large type should have margins of proportionate width. The same holds true in regard to matter enclosed within a panel in advertising ty-

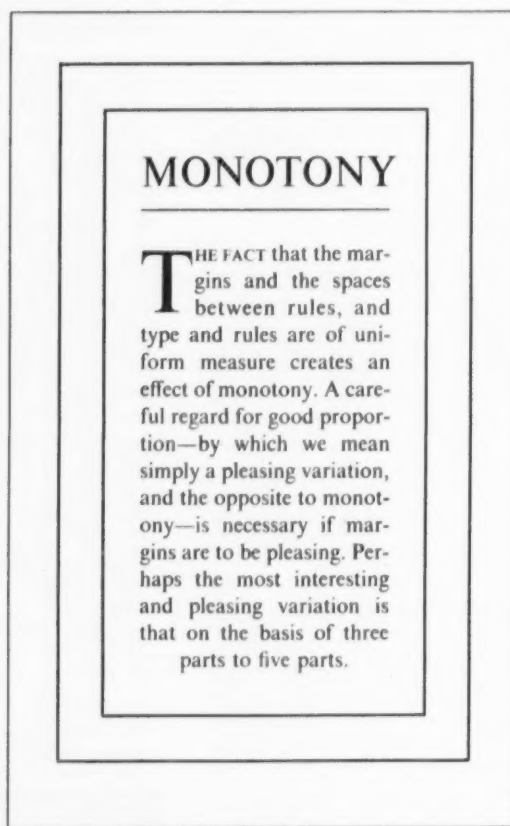


Figure 110

MONOTONY

THE FACT that the margins and the spaces between rules, and type and rules are of uniform measure creates an effect of monotony. A careful regard for good proportion—by which we mean simply a pleasing variation, and the opposite to monotony—is necessary if margins are to be pleasing. Perhaps the most interesting and pleasing variation is that on the basis of three parts to five parts.

a leaf of the same size the solid page should be relatively wider than the leaded page, and it follows that its margins must be narrower in proportion. An increased amount of white space between the lines at the expense of a proper relief of white in the margins is offensive. Harmony should be apparent between the white space within and without the print on a page or advertisement.

Under the head of margins there remain those pages about the type matter of which there is a border. And here, unless the border is set very close to the type, we must take into consideration not only the space outside the border, but that between border and type as well. In Figure 110 the rules used for the border divide the space between the edge of the type and the edge of the paper, indicated by the outer fine rule, into three equal parts. In this example the bad effect of even divisions of related spaces is readily apparent.

Alongside Figure 111 a similar page is shown in which the marginal spaces are in good proportion, affording pleasing variety, the space from border to edge of paper being approximately five parts to a corresponding three parts between border and type inside it. While good proportion is as apparent when the greater space is between type and border, the fact that the border is part of the type page makes it

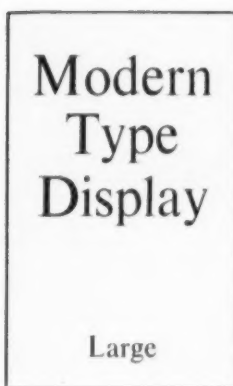


Figure 112

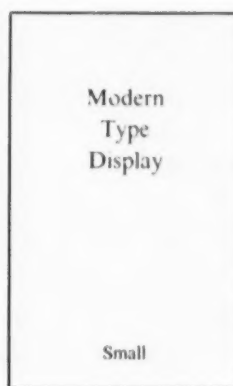


Figure 113

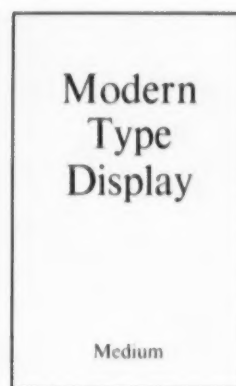


Figure 114

a better idea of what proportion is than those that illustrate the point of proportion between type and space, Figures 112, 113, and 114. Plainly, the type is too big for the page or panel in Figure 112;

and it is given further consideration on that basis in the next chapter. It presents, in addition, a point in common with shape harmony. Although type mass and paper page may be of the same proportions, no

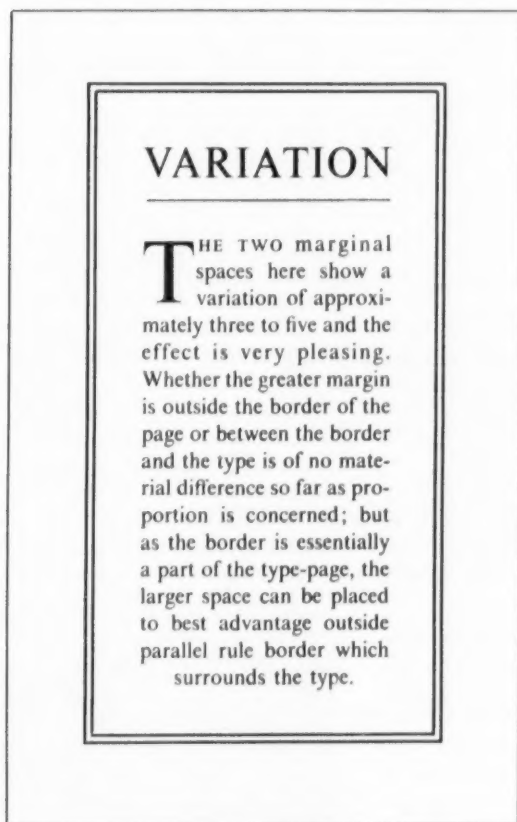


Figure 111

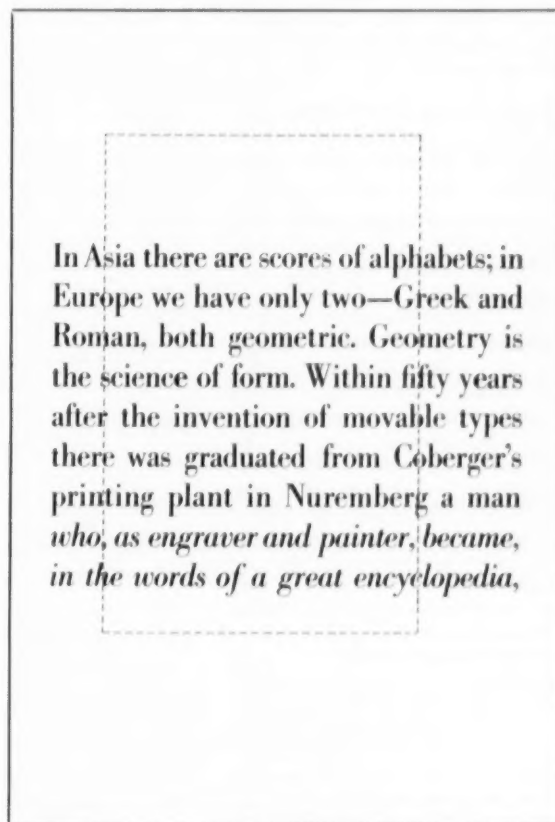


Figure 115

desirable to place more white space outside than inside the border.

Most pleasing results in display work are also secured when the size of the type is in proper relation, that is, in proportion, to the size of the page or space. There is a certain point around which type and page seem to agree—where one does not look too large or too small in relation to the other. No examples as yet shown give

equally plain is the fact that the type is too small in relation to the page in Figure 113. In Figure 114, however, there is a relationship in proportion between the type and page. Of course we often see proportion violated in this respect—and with telling effect from a standpoint of display—but danger lurks.

As previously stated, proportion is in many respects closely related to balance,

one will credit them with being so if, as in Figure 115, one is vertical and the other horizontal. If the lines here were shorter, there would be more of them, as indicated by the dotted line, and the effect would not only be infinitely improved but the relationship made apparent. So, proportion not only requires the same ratio in type and paper pages, but the long and short sides of the two shall coincide.

SALESMEN'S CLINIC

Basis for Determining Salary

Q.—What would you say determines the amount of salary printing salesmen usually receive?

A.—In order, these may be the decisive factors: length of service, experience, personality of salesman, knowledge of the company's work, policies and competition, and, finally, the bargaining ability or position of the individual salesman.

Outline of Various Bonus Systems

Q.—Have you any ideas about how a bonus plan should work and what standards should be employed?

A.—First, let us define what a bonus is. A bonus is an amount paid as a reward to a salesman for work resulting in sales volume, profit, or reduced expenses beyond a certain sum. Directly connected to a bonus plan is a quota system which may be expressed either in dollars or in unit jobs or sizes of jobs. Usually, quotas are associated with various time periods.

For example, annual quotas are the most common. They have the effect of reducing turnover and also provide for considerable sums earned by salesmen. Semi-annual quotas bring the incentive closer to the salesman while the quarterly quota brings it still closer. The monthly and weekly quotas keep a sales force continually alerted but are hard on the accounting or bookkeeping department.

The following are types of bonuses:

1. A bonus based on the volume of sales. This may cause a lot of pressure selling and is usually tried by plants with high capacity. A disadvantage of this plan is that in shooting mostly at peak load for the plant, marginal jobs may be signed up for which the profit will disappear after the shooting is over.

2. A bonus for increased sales. This is more to the point since it has the effect of stimulating salesmen to increase their sales over previous figures. The bonus percentage compensates salesmen according to the exact percentage of this sales increase.

3. A bonus for most odd-lot jobs or for the job affording the most unit profit. This is frequently rewarding to the plant and

By Irving Sherman

Mr. Sherman is available for consultation on a fee basis. Address him c/o The Inland Printer

the salesman and also has the effect of widening the sales target for the entire sales force.

4. A bonus based on lowest selling cost per unit of sale. This is a little tricky but might be considered where unit cost of sales have gone up and this is the only way to bring them down again.

5. A bonus based on over-all profits. This bonus usually is most appreciated since it does not require extraordinary efforts on the part of individual men and spreads rewards around. Of course, the salesmen share in the general pot based on individually limiting factors such as length of service, volume of sales, and other elements of employment.

Finally, bonuses may be divided into two classifications, individual and group. The individual bonus is paid to individual salesmen on the basis of their performance rather than the performance of the group. A group bonus is paid to individual salesmen on the basis of the performance of all salesmen in the plant. In the long run, the individual type of bonus is the fairest and is in direct proportion to the effort, talent and worthiness of each salesman involved.

Common Means of Paying Salesmen

Q.—What is the most common method of payment for salesmen and what are the advantages and disadvantages of this method?

A.—The most common method of payment is by straight salary. Advantages are:

1. Salary payment provides a regular, insured income to cover living expenses.

2. It allows for missionary or exploratory work which may not result in immediate sales.

3. It allows for pioneering work necessary in a new job or territory before sales may be made.

4. It puts the time invested in selling at the risk of management.

The disadvantages are:

1. There frequently is no incentive for a man to develop himself into a star.

2. It is often difficult to secure an increase in salary especially if the firm is small.

3. Salary income is not immediately responsive to changes in business conditions and frequently doesn't keep pace with the increase in business.

Payment by Commission

Q.—What about payment by commission only? What are the advantages and disadvantages?

A.—Advantages of commission payment are:

1. Salesmen are allowed great independence of operation and, to all purposes, are in business for themselves.

2. A salesman's earnings depend on himself, not on the arbitrary decisions of others.

3. A successful salesman does not carry unprofitable accounts as in the case of the salary plan.

Disadvantages:

1. Income often is irregular under a commission payment.

2. In periods of bad business, commissions decline, catching salesmen off base with high living costs.

3. The salesman takes all the risk of securing business but receives little, if any, of the immediate benefits.

4. Management is not inclined to give salesmen much assistance, although this may vary from plant to plant.

Quitting With Overdrawn Account

Q.—What happens when a salesman who is considerably overdrawn is fired or quits?

A.—Morally, the salesman remains liable for his deficit but experience has shown that it is practically impossible for a plant to collect such sums and they are written off.

Francis J. Montalto (l.), Magill-Weinsheimer Co., Chicago, vice-president, won mink stole, modeled by Joan Pekar, as prize in a sales incentive program introduced by M-W president, John R. Webb (r.). Contest stimulated big sales increases



The Inland Printer Is Now Running

A NEW CONTEST

Matched Letterhead and Envelope

Here's an opportunity to design a letterhead and matching envelope that will win money and get nationwide publicity for you—and influence printers here and in foreign lands. Follow the simple rules below and mail your entries at the first opportunity.

Remember, even though the prizes are decidedly worth trying for, they are really the least of the benefits this contest offers you. The greatest advantage is the opportunity to gain new ideas as to the many attractive ways in which a single piece of copy may be set. The winning entries will be shown in the pages of *The Inland Printer* after the contest is over; high ranking entries, although not among the prize winners, will be presented if space in later issues permits. Start now—send entries as soon as you can.

Here's the Copy

The Iberian Press
Specializing in Distinctive Offset and
Letterpress Printing
79 West Monroe Street
Chicago 3, Illinois
Telephone: RAndolph 6-2802

Here Are the Prizes

First Prize: \$50; Second Prize: \$35; Third Prize: \$25
Fourth Prize: \$15; Fifth Prize: \$10
Five Honorable Mention Awards: One Year Sub-
scription to The Inland Printer
Duplicate Awards in Case of Ties

Here Are the Simple Rules

All copy must appear across the top of 8½ x 11-inch letterhead, but copy may appear anywhere on No. 10 (9½ x 4½ inches) envelope (but watch the postal regulations!). Abbreviations in copy are permitted. Type, cast ornaments, or solid tint blocks may be used. No special drawings or engravings are permitted.

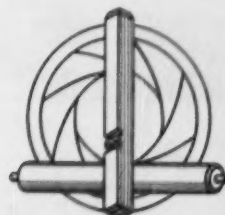
Submit 15 proofs in two colors (run them on job press if you wish), one of which may be black. Any color stock may be used for the letterhead and envelope. ALSO submit five proofs in black ink on white stock (suitable for reproduction purposes) of each form separately (letterhead as well as envelope).

Proofs must be mailed flat. Be sure your name and address appear on the back of only ONE of the two-color letterheads and on the back of only ONE of the two-color envelopes. All others MUST remain unidentified for purposes of judging.

CONTEST CLOSES APRIL 15, 1957

Your contest entries must be mailed first-class and must bear a post-mark of not later than midnight of April 15, 1957, to be eligible for judging. Address all entries to

Contest Editor
THE INLAND PRINTER
79 West Monroe St., Chicago 3, Illinois



THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Easy to Select Type When You Understand Grouping

- Confusion of type faces today makes it difficult to select good ones
- Simple classification method will clear the air for puzzled printers
- Here are good suggestions for learning type categories with examples

During the last few months, discussion in these columns has centered on aspects of type selection for the average commercial composing room. Actual type selection is concerned with many variables—practical, economic, and personal. Therefore, a study of the major groups of type will simplify the task of decision making.

The general headings under which type may be grouped are as follows: black letter, roman, sans serif, script-cursive, decorative, and initials and ornaments.

The term black letter is used to describe the types based upon the gothic manuscript letter first made into type by Gutenberg. In the United States, this design is also called text letter and—more frequently—Old English.

Roman From Italian Manuscript

"Roman" as used here is descriptive of the roman form of letter developed from the Italian manuscript. It first reached perfection as type with the designs of Nicholas Jenson in 1470, and then passed through varying phases of development in France, Holland, and England, reaching the fullest stage with the types of Bodoni in Italy in the late eighteenth century. Generally, these romans are separated by typographers into three groups: old style, transitional, and modern.

Sans serif refers to the whole group of types which lack serif structure and are rather monotone, although this feature varies from type to type. Those types which in America are called gothic are listed in this category.

Cursive-script types are those designed on various styles of writing, themselves the product of the writing tool, such as the broad pen, the graver, and brush. Script types, loosely termed, are those which have joining characters, cursive being the name given to similar letters, the characters of which are separate. (*Editor's note: Some so-called scripts, however, do not join and some so-called cursives do.*)

Decorative is all-encompassing. In this report, it is used to denote types which are primarily for display, exempting bold-face versions of standard types.

Within the range of this listing, the present-day printer has a tremendous choice of types. It is now our job to determine exactly which ones he needs.

Modern printers have very little use for a black letter, but it is still a type of obligation in the composition of theological printing, and in the setting of certificates, resolutions, and diplomas.

There are quite a few designs available, but my selection would be Goudy Text, a Monotype face, in the following point sizes: 18, 24, 30, and 36. Goudy designed a series of initials for this face, called Lombardic Initials. Their purchase is optional, but they spice up the stern lines of the black letter and are in popular favor.

Another black letter in common use is Cloister Black, available from ATF and Monotype. This is an excellent face, but I give preference to Goudy Text as its narrow angular form appears to be closest to the original.

Among the 38 craftsmen awarded certificates of craftsmanship at the first annual craftsmanship awards dinner sponsored by the Printing Industry of Tulsa is Walter Burkhardt (left) of Burkhardt Printing and Stationery Co. Presenting the certificate is John H. Doesburg (right), general counsel of the Master Printers Section of PIA. Frank E. Misch, Tulsa Printing Industry, looks on.



It is in the roman category that the printer has the widest choice. The decision to buy only one or two faces is a controversial issue. In practice, personal likes and dislikes are such a strong factor that most printers will probably purchase more than one variety. In any instance, the selection should still take into account availability and use.

My choice for a roman is Garamond. The reasons for such a selection are varied.

The type is universally used and recognized, and is available from all foundries and machine companies. Of all the old-style types, Garamond is most at home on different paper stocks. It stands up quite well in printing by all processes. Equally important, it has an excellent boldface.

Garamond Based on Two Sources

Garamond types are modeled upon two sources. One source is the type of Claude Garamond as shown in the famous Eggenolff-Berner specimen of 1592. The second source is the type of Jean Jannon. Cut about 1620, it became the inspiration for Morris Benton of American Type Founders who designed a Garamond in 1914, and thus began the current revival of the face.

The Garamonds following the Benton pattern are Garamond No. 3 of Linotype (*THE INLAND PRINTER* is set in this face), American Garamond of Monotype, Inter-type Garamond, and Goudy's Garamont, also a Monotype face.

The 1592 specimen produced revivals by Ludlow and Linotype which differ noticeably from the Jannon revivals. Some care should, then, be taken to see that machine and single type versions match properly.

If this is to be the principal roman type in the shop, it will be necessary to have a wide range of sizes. I suggest, therefore, the series 6- to 48-point, perhaps leaving out the 42-point. Italic should follow in the same range, and small caps from 8- to 14-point. The boldface series may begin at 10-point—although an 8-point may be handy from time to time—and go up to 60- or 72-point. The latter sizes will be good for signs and posters. The boldface italic should range from 10- to 36-point.

(Turn to page 104)

Stigner Linotype School Begins Course in Chicago

The Stigner Linotype School at 232 W. Ontario St., Chicago 10, is a new school which has set forth its facilities, courses, and principles in a booklet called "Success at Your Fingertips."

As discussed in the booklet, the school offers an intensive course in Linotype from the complete elements of learning the case and setting simple display heads by hand to the Linotype keyboard, its parts, operation and maintenance.

The course can be arranged for mornings only, afternoons only or evenings. In cases where an employer sponsors a student, the training will be directed to preparing him for the specific job. Short refresher courses and a hand compositor's session are also on the curriculum.

Mergenthaler Linotype Appoints Sales Agents in Latin America

Mergenthaler Linotype Co. has appointed the following exclusive sales agents to handle Linotype sales, services and supplies in nine Latin-American countries:

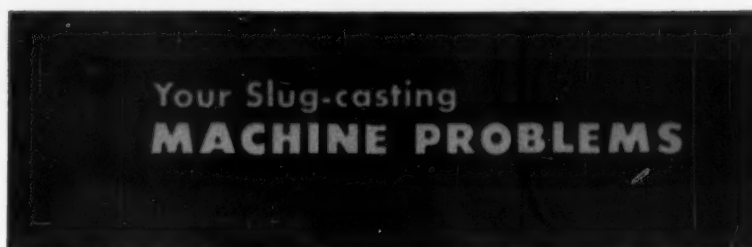
Mexico, Graficart Industrial, S.A., Mexico City; Cuba, Graphic Arts Supply Co., Havana; Puerto Rico, Casa Elmendorf, Inc., Santurce; Venezuela, Tomás A. Herrero M. Sucr., Caracas; Colombia, Sociedad Nebiolo Bogoto, Bogota; Peru, Sociedad Nebiolo Lima, Lima; Argentina, Grafex, S.A., Buenos Aires; Uruguay, Grafex, S.A., Montevideo; Paraguay, Grafex, S.A. (Paraguay), Asuncion. National Paper & Type Co. formerly represented Linotype in these countries.

231 Letters of Ethiopian Amharic Language Now Linotype Set to Speed Education

Ethiopia's ancient and unwieldy Amharic language—231 standard letters or, more precisely, syllables—can now be Linotype-set for mass production of printed material spreading cultural and technical enlightenment throughout Emperor Haile Selassie's country.

This is a page of a booklet showing machine setting of Ethiopia's ancient Amharic language which has 231 standard characters or syllables

47 የግልጽ ፡ ወንጌል ፡ ፲፱ ፡ ፳፮
 ፡ ምዕራፍ ፡ ፲ ፡
 እውነት ፡ እውነት ፡ እላችኋለሁ ፡ ወደ ፡ በገዥ ፡ ልጅ ፡ በበሩ ፡ የሚያገዝ ፡ በሌላ ፡ መንገድ ፡ ገን ፡ የሚወጣ ፡ እርሱ ፡ ሌላ ፡ ወንበሉም ፡ ነው ፡ በበሩ ፡ የሚገዛ ፡ ገን ፡ የበገዥ ፡ እረኛ ፡ ነው ፡ ልእርሱ ፡ በረኛው ፡ ይከፍተሉል ፡ በገዥም ፡ ድምፁን ፡ ይሰውታል ፡ የረሱንም ፡ በገዥ ፡ በየ ስሜቱ ፡ በርቶ ፡ ይወስዳቸዋል ፡ የረሱንም ፡ ሁሉ ፡ ካወጣቸው ፡ በኋላ ፡ በፊታቸው ፡ ይሄዳል ፡ በገዥም ፡ ድምፁን ፡ ያውቃሉና ፡ ይከተሉታል ፡ ካሌላው ፡ ገን ፡ ይሸሻሉ ፡ እንጂ ፡ አይከተሉም ፡ የሌሎችን ፡ ድምፅ ፡ አያውቁምና ፡ እ.የ ሱሱ ፡ ይህን ፡ ምሳሌ ፡ ነገረቸው ፡ እንርሱ ፡ ገን ፡ የነገረቸው ፡ ምን ፡ እንደ ፡ ሆነ ፡ አላስተዋሉም ፡
 አ.የሱሱም ፡ ደገም ፡ አላቸው ፡ - እውነት ፡ ፯ ፡



Mr. Brewington will answer questions on machine problems. Write him in care of The Inland Printer

Lower Rear Lug Mat Damage

Q.—What are the causes of damage to lower rear lugs of matrices?

A.—Many troubles on the machine could easily be traced and corrected if one would learn to read the markings on the various parts of the matrix. Dirt, polish, scratches, color, shape, etc., all have a direct meaning if you learn to read the various items as mentioned when applied to the matrix.

1. Damage to the lower rear lug of mat can be caused by forward movement of the mold.

To test, open vise jaws to 30 picas. Place a new matrix at both ends of the first elevator. Lower first elevator to vise cap. Disconnect ejector, disconnect the mold slide, and pull the mold disk forward over the matrix ears. You should be able to move matrices along first elevator jaws without binding on the mold lip.

To correct, with the mold disk forward and lip of mold over the ears of the matrices, turn down on the first elevator banking screw until the matrix ears are pulled up tight against mold. Then back off banking screw one-eighth turn. This allows the required 0.010-inch clearance

between the matrix ears and the lip of the mold. On display machines such as the Models 34 and 35, this distance is decreased to about 0.005-inch.

To correct with a feeler gauge, send in a 30-pica line, push in the clutch when elevator head rises slightly, then set center screw to allow proper clearance from vise cap. (Note: Be sure to test vise automatic after resetting banking screw.)

2. The lower rear lug of matrix is sometimes bent to the right by the back rail of the line delivery channel. Usually, this is the first mat in the line that enters the line delivery channel. When the assembling elevator is raised a little too fast or with a bounce, the first mat to the left in the line becomes slightly elevated and when it enters the line delivery channel on its way to the first elevator, its lower rear lug becomes bent.

3. The lower rear lug can be rounded by the partition plate in distributing. This generally happens to large lower-case letters, frequently used.

4. To some small degree, the rear lugs of the thin mats are damaged by escape-ment verges. This happens because the matrix does not escape fast enough and is caught by the return stroke of the verge.

Characters for texts in the Amharic language and dialects were first made in type forms during the 16th century. Slow handsetting was so expensive that great masses of Ethiopians could not afford printed matter. Now, for the first time, the millions of people who speak Amharic can be provided with printed material rapidly and economically.

Adaptation of the native script for mechanical setting required long years of complicated work. G. Djerrahian of the Artistic Printing Press in Addis Ababa evolved a plan to reduce the number of matrices needed. Coöperating with him were typographic and engineering experts from Linotype & Machinery, Ltd., English subsidiary of Mergenthaler Linotype Co.

Amharic is heavy compared with a normal roman face. Designing the characters required great care to achieve the right weight and a letter-like form preserving the broad-pen calligraphic style of the script.

The Linotype used was equipped with Arabic and English matrices. Since the ac-

cumulation of characters on the key-buttons was likely to confuse the operator, Linotype officials gave the machine a supplemental main keyboard for the Amharic characters. It is superimposed on the machine keyboard when Amharic setting is required.

Haile Selassie I examines proof of the first Linotype-set Amharic script taken from the Gospel according to St. John set in F. Djerrahian's plant



WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Nashua Announces Label Paper With Curl-Resistant Properties

A label paper which is said to have curl-resistant properties though pre-gummed has been announced by the Nashua Corp.

Called Davac "on-the-level" paper, the new product uses a Davac adhesive which is balanced to contract and expand with the paper, thus avoiding curl.

As the stock is flat, it feeds, delivers, jogs, perforates, and die-cuts like ungummed paper, according to the announcement. The non-curl feature also permits longer press runs and longer storage times on completed work.

A new coating process is used in applying the water-moistenable adhesive. The process leaves the printing surface of the label in a "virgin mill condition," according to the announcement. In addition, good ink reception is possible on the Davac adhesive, permitting the glue side of the label to be used as a printing surface.

A tight, paper-splitting bond is said to result from the moistening of the Davac gummed surface. Davac adheres to bond and metallic papers, kraft, glassine, glass, and many fabrics.

For information: Nashua Corp., 44 Franklin St., Nashua, N.H.

Compact Electric Hydraulic Lifts

Electrically-operated hydraulic lifts designed for compactness and exceptional maneuverability have been added to the line of Crown E-Z lifts.

The extremely short turning radius of these electric lifts make them especially useful in narrow aisles and cramped areas, according to the announcement. Electrical controls activate the hydraulic lifting mechanism. As an optional feature, all lift models may be equipped with remote controls. The 12 v electrical system has a built-in 110 v battery charger.

Loads up to 1,250 pounds can be lifted to any point up to 56 inches above the floor with Model BL1250-56. Other models will handle this load to 66 inches above the floor, or 1,000 pounds to any point up to 76 inches above the floor.

Other features of the Crown electric lifts are automatic protection against overloads, roller bearing equipped wheels, positive-action dual foot brakes, tubular steel construction, and safety guards.

For information: Crown Controls Co., New Bremen, Ohio.

Criss-Cross or Pile Stacking Unit

A completely new stacker unit is now available for the "Golden Automatic" collator made by the Collamatic Corp. The new unit features either offset (criss-cross) stacking or pile stacking.

The collator requires no breaking apart or rearrangement of equipment to perform either stacking function. Selection of stacking is by movement of a single toggle switch.

An accuracy micrometer is said to guarantee the stacking of only perfect sets. Offset stacking is actuated only when sets are fed into the conveyor. If a set is rejected, then the oscillation for criss-crossing is skipped.

For information: Collamatic Corp., 111 State Highway 23, Wayne, N.J.

Improved Offset Press Blanket

A reinforced permanent base is a feature of an improved offset printing press blanket developed by the Dayton Rubber Co.

The three-ply base grips solidly to the new rubber compound face throughout the life of the blanket. The compound is said to be completely resistant to all ink solvents and washes.

Other properties of the new blanket include resistance to face separation or peeling, resistance to swelling, and high resiliency and quick recovery from smashes.

For information: Dayton Rubber Co., Dayton, Ohio.

Imported Grotesque Type Face

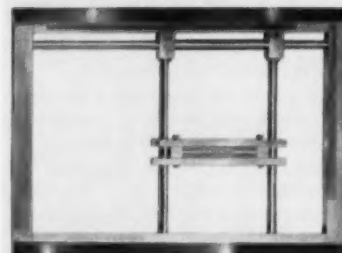
Old Gothic Bold Italic, a classical grotesque type face in the contemporary idiom, has been released by the U.S. distributor for Typefoundry Amsterdam.

The newly available face comes in 10- to 72-point sizes. It is expected to be received with enthusiasm, according to the company announcement.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

Type face from Amsterdam has a classical air

**OLD GOTHIC
BOLD ITALIC**
*In sizes from
10 — 72 point*



Imprint chase permits universal positioning of slugs by means of movable slides on bar guides

Furniture-Free Imprinting Chase

No furniture or quoins are required in a new chase for use by imprinter introduced by the Tidings Corp.

With the Tidings chase the use of furniture is entirely eliminated. A movable lockup assembly riding on parallel bars is adjustable upward or downward. The assembly can also be moved laterally to suit the requirements of the individual imprint. Positioning of the type lines can be accurately predetermined by use of pica scales at the top and right side of the chase.

The line-holding, assembly unit is custom-built to a specific slug length. It can be adjusted to hold from one to four lines. Construction of the chase is of stainless steel, chromium plated.

For information: Tidings Corp., 1112 Davis St., Evanston, Ill.

Chance to Test Before Buying

The Packer Manufacturing Co., Green Bay, Wis., has announced a trial-run service for prospective users of its flexographic printing presses and web-fed boxboard die-cutters.

Companies can arrange to see either type of equipment in action or test-run it on actual jobs in the Packer plant by furnishing necessary printing plates, inks, roll stock, and cutting dies or die patterns. There is a charge for the cost of machine operation and running time.

Printers Exchange Sells New Cutter

Printers Exchange, Chicago, has been named American distributor of the new Schimanek paper cutter. A sales and service staff for installation, instruction and servicing has been added.

Automatic Electric Collator

A new fully automatic electronic collator that will collate over 24,000 sheets per hour has been added to the Collamatic



A ROSE IS A ROSE IS A ROSE...

WHEN IT'S PRINTED ON TROJAN 3D GUMMED PAPER!

The most exciting method of processing to be developed in many years is 3D, and it was developed exclusively for Trojan Gummed Printing Papers.

Trojan 3D* gummed papers will lie perfectly flat even if subjected to wide ranges of relative humidity. These gummed papers feed, deliver and jog more quickly. They take ink exceptionally well and will give a better-looking finished printed piece every time.

If you print or lithograph on gummed paper, it will pay you to know about the complete Trojan 3D line. Write today for free sheet samples.

THIS IS PRINTED ON Trojan #470 Kromecoat** by letterpress, 120 screen.

*Patent applied for **Kromecoat produced by Champion Paper and Fibre Company

The Gummed Products Company

Troy, Ohio • Subsidiary of St. Regis Paper Company





line. The machine gathers, jogs, counts, staples, and stacks sheets in a series of successive operations.

Designated the Golden Automatic, the machine actually operates at a fixed rate of production, 25,920 sheets per hour, from three stacks of three bins each. A limitless number of sheets can be collated. The special "set-combiner" feature enables groups of 6, 9, and 12 sheets to be combined in endless multiples.

Magic-Feed rollers are said to assure accurate, positive sheet delivery with the elimination of double sheets and misfeeds. An electronic double-sheet detector, which stops the machine in event of a misfeed, is optional equipment.

For information: Collamatic Corp., Wayne, N.J.

Carton Stapling Machines

Two models of stapling machines for closing filled cartons have been announced by the Container Stapling Corp.

Model CSC-1 is a compressed air operated, post-mounted stapler that will close boxes of approximately 7¼ to 29½ inches high. Variation of staple center from the mounting post is 3½ to 19¾ inches. Two staple magazines are available, one of 100-staple capacity, the other of 200.

The second model is SHD, utilizing an actuated anvil. This machine is manually operated. Magazine capacity of model SHD is 100 staples.

For information: Container Stapling Corp., 308 N. Park Ave., Herrin, Ill.

Screen Process Photo Stencils

Colorgraph Type 55 Photo Stencil Paper was developed to supplement the company's standard Screen Process Pigment Paper. It has four times the speed of the standard product and is said to be useful where thick stencil or short exposure times are desirable.

A bright transparent red in color, the stencils are easy to register, the manufacturer reports. They are packaged in rolls 40 inches wide by 12 feet long.

For information: McGraw Colorgraph Co., 175 W. Verdugo Ave., Burbank, Calif.

Liquid Hand Cleaner

A liquid hand cleaner that quickly and harmlessly cleanses hands of hard-to-remove stains such as printing or hectograph inks, has been certified by the manufacturers to contain no acid, abrasives, or free alkalis. Among other ingredients, nontoxic, nonirritating "Nice-n-Ezy" incorporates hexachlorophene and lanolin in its formula. The cleaner is marketed in 12- and 32-ounce cans. A handy touch control dispenser is available for use with the 32-ounce can which is designed for wall mounting if desired.

For information: Scata-Grime Mfg. Corp., Mamaroneck, N.Y.

Jordan Dancetrol Tension And Velocity Control Units

A versatile new control for winding and feeding of paper, textiles, and webs of all kinds has been announced by the Jordan Co. The Jordan Dancetrol provides automatic tension control from a few ounces up to several hundred pounds and constant velocity control to several hundred feet per minute.

Two types of units are available. The Limit Switch type provides on-off control for variable speed drives. The Proportional type provides control for variable speed drives with an additional speed-up or slow-down signal proportional to movement that a pivot arm makes from a neutral position.

A Dancetrol unit consists of a pivot arm, roller, counterweight, and a stand. The counterweight is adjustable to provide exactly the desired tension. The pivot arm is slidable in the pivot and the unit itself may be moved up or down.

The control itself utilizes adjustable cams on the pivot shaft to actuate limit switches. Two of these switches signal increase or decrease in the speed of the feed, while the other two control over-limit to shut down the machine in the event of web rupture.

For information: Jordan Co., Inc., 3225 W. Hampton Ave., Milwaukee 9.



Adjustable control for web tension or velocity

Reversing "B" Filmotype Paper

A new sensitized paper, Reversing "B," permits faster, sharper, and more economical production of photocomposition reverses, according to the Filmotype Corp.

Same size paper reverses are obtained by setting Filmotype copy on regular sen-

sitized paper and then inserting this copy and a strip of Reversing "B" into the Filmotype printing stick. A brief exposure and the reverse is complete.

The essential differences between the new paper and the standard types of sensitized papers are light passing ability, high image density, and an emulsion coating on the inside rather than the outside of the paper roll.

For information: Filmotype Corp., 7500 McCormick Blvd., Skokie, Ill.

Radiant Heater for Drying Proofs

A new radiant heater is said to dry reproduction proofs on dull coated stock in 15 to 20 seconds, and on cast coated or heavy coated paper in 60 to 90 seconds, without offsetting, smudging, smearing, or scorching. It is a thermostatically controlled 110-volt ac unit 54 inches high, 24½ inches wide and 20 inches deep. Working height is 48 inches. Special sizes can be made. The dryer is offered single or with a four-shelf steel cabinet for storing up to 17x22 proofs.

For information: Petersen and Charles Mfg. Co., 160-164 Highland Ave., Clifton, N.J.

Heavy-Duty Machinery Roller

A versatile unit which works on the principle of caterpillar action has been designed to move heavy machinery or equipment. The device, the Express Roller, consists of two main components: a series of moving rollers locked in an endless track and extending above and below a heavy steel frame. The frame contains serrated edges and carries the work load being moved. Five sizes, from two- to 150-ton capacities, are offered.

For information: Express Roller Div., Industrial East Co., Clifton, N.J.

Reference Picture Service

Mercury Archives, Inc., has introduced a unique reference picture and data service for West Coast printers, publishers, and others working in the visual communications field. Prints of pictures and data for reproduction and study are offered from a reference library consisting of rare and out-of-print books, thousands of filed prints, and periodicals dating from the 1840's.

For information: Mercury Archives, Inc., 223 W. Second St., Los Angeles 12.

Improved Remoistening Gum

An all-vegetable adhesive gum is available for flat gumming work requiring remoistenable surfaces. A new dextrin, Amioca 85, has been added to the glue mixture which offers high resistance to "wash off" if excessive water is used to reactivate the gum and which provides a long tack range allowing short delays in adhering after remoistening.

For information: National Starch Products, 270 Madison Ave., New York 16.

ATF Camco SC2 46x56-Inch Folder Shown in Chicago

American Type Founders' Camco SC2 46x56-inch folder was displayed and demonstrated publicly for the first time on Jan. 23-24 at the company's Chicago branch office. Arthur Bink, branch manager, supervised the event, which gave printers and bookbinders from several states an opportunity to meet John Porter, recently appointed assistant sales manager of ATF's sheet-fed division.

Guests saw the knife-type book and job machine producing four right-angle folds to make a 32-page signature, and three right-angle folds and one parallel fold for a parallel 32-page signature. They also saw how the parallel 16 attachment is used.

Exclusive features demonstrated included a sheet turning device permitting the fourth knife to make both parallel and right-angle folds. Also pointed out were new Cross feeder design features assuring more effective sheet control, and superior gripper construction for adjustment sideways so that the exact spot of the printer's gripper can be used if desired. The latter feature was said to be particularly important for papers which are off-square or otherwise difficult to handle.

A vertical knife drop instead of the overhanging arm type was described as reducing wear and tear caused by vibration. Semi-automatic lubrication of all bearings and other moving parts inside the machine was another advantage.

For information: American Type Founders, Inc., 200 Elmora Ave., Elizabeth B, N.J.

Paper Roll Pads of Stafoam

Much formerly wasted paper roll stock is now being saved through the use of Stafoam, a new miracle polyurethane synthetic, as filling in roll bumper pads. Because of the tremendous weight of paper rolls, (some newsprint rolls weigh up to 1,800 pounds) the cumbersome cylinders are toppled and rolled in loading and unloading. Stafoam material has a memory factor which may take as long as 180 seconds to return it to its original shape, thus allowing it to absorb a very sharp, heavy impact.

For information: American Latex Products Corp., 3341 W. El Segundo Blvd., Hawthorne, Calif.

Transparency Viewing Masks

A group of new transparency viewing masks for use with the 10x10 Kodak transparency illuminator offers improved viewing of color transparencies by masking out stray light areas and provides a convenient viewing rack.

The masks, made of Royalite plastic, are available in five different models to accommodate 20 of the 2x2 transparen-

cies, nine 2 1/4x2 1/4, two 4x5, one 5x7, or one 8x10 transparency.

For information: Kodak dealers or Eastman Kodak Co., Rochester 4, N.Y.

True White Fluorescent Lights

A two-tube, fluorescent lamp combination is said to contain predominating components of all colors in the visible spectrum and to provide an accurate, true white light with equal intensities of all component radiations.

When the light rays from Gala-Lite, a magenta-colored tube, and Emeralcent, a soft pastel green, are mingled together, an equal energy white light is produced.

For information: Certified Electric Corp., Warren, Pa.

Vinyl Orange Masking Plastic

High dimensional stability is a feature of a new vinyl orange masking plastic developed by the ByChrome Co. The new plastic is used instead of masking paper when stripping critical flat color and process layouts, according to the company.

The new material is available in two sheet sizes: 25 1/2x38 1/2 and 38 1/2x51. Rolls 52 inches wide may be obtained.

For information: ByChrome Co., Inc., Box 1077, Columbus 16, Ohio.

Portable pH Recording Units

Self-contained, portable pH measuring and recording instruments which require no external power supply are available.

The new device consists of two units: a recorder and an amplifier. This equipment will cover the total pH range of 0-14 in two partial ranges of 0-8 and 6-14. The recorder uses carbon-coated eight-inch diameter charts and can be set to rotate the chart in either one or 24 hours.

For information: Bristol Co., Waterbury 20, Conn.

Astoria Type Face Revived

Bauer Alphabets, Inc., is offering a detailed size sheet with showings of a type importation called Astoria.

By no means a new type face, Astoria has been revived by the art department of the Bauersche Giesserei under the supervision of Dr. K. Bauer.

The type is available in sizes from 12- to 30-point.

For information: Bauer Alphabets, Inc., 235-247 E. 45th St., New York 17.

A revived outline type face is Astoria by Bauer

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

**a b c d e f g h i j k l m n o p q r
s t u v w x y z**

\$ 1 2 3 4 5 6 7 8 9 0

" " ' , ; - ? !) &

Salesmen's Correspondence Cards In Ten Personalized Categories

A kit of 250 personalized correspondence cards has been developed for graphic arts and advertising salesmen. According to the manufacturer, the Sales-Maker is a packaged public relations program for the individual, designed to increase his sales.

Ten categories of cards are offered in the kit: anniversary, apology, birthday, condolence, congratulations, contacts, get well, meeting new people, miscellaneous, and thank you.

Adding a feeling of warmth and humor is a cartoon printed in brown ink on each card in the lower left hand corner. The personal imprint, name, firm, and address, is printed in gray ink in the upper left-hand corner. Matching envelopes, personal data cards, and indexes are included.

A booklet, "Personal Public Relations and Publicity," is furnished with the kit.

For information: Culver Products Co., 3630 Eastham Dr., Culver City, Calif.

Foot Lift Portable Elevator

The Barrett Hydraulic Foot Lift Portable Elevator has been developed to lift loads of up to 750 pounds. Pressure of the operator's foot on a pedal raises the platform to the required height.

Over-all height is 83 inches; lifting height is 71 inches. A 24x24 platform is provided.

For information: Barrett-Cravens Co., 628 Dundee Rd., Northbrook, Ill.

Guide for Paper or Plastic Webs

A series of vacuum-piloted, hydraulically-actuated web guiding controls has been introduced for handling paper or plastic film webs. Up to five or six guiding operations can be applied on either a single machine or on two separate machines operating within 12 feet of each other.

For information: Fife Manufacturing Co., Oklahoma City, Okla.

Engraver Grade Diethylbenzene

An improved grade of Diethylbenzene called "Diethylbenzene, Engraver Grade," is said to overcome objections to the odor of the product in the etching bath. The product was developed for use in conjunction with nitric acid in the etching of magnesium, as in the Dow Process.

For information: Koppers Co., Inc., Koppers Bldg., Pittsburgh 19, Pa.

Heated Air Blower Unit

An electrically heated air blower has been designed for accelerating localized drying processes. Designed for continuous duty, the 1,000 w unit produces an air temperature of 300° F, with an air volume of 50 cubic feet per minute.

For information: Master Appliance Mfg. Co., 536 Fourth St., Racine, Wis.



Why wonder what works best with which?

Every time you open the familiar yellow package—perhaps a box of Kodak Super Ortho Film—you know what to expect...

1. You know the film in this box will behave the same as the film in the last box—and the one before that.

2. You know it will produce superb halftone dots—clean, sharp and black—crisp lines with line copy—the same as last time.

3. And you know that the recommended chemicals are the best possible for the job.

Take the developer-film relationship, for example. When Kodak creates an emulsion, the research people mate the emulsion to one or more top-quality

developers. You're never left to scratch your head over what works best with which. Recommended chemicals always give you optimum efficiency.

Next, production and quality control people at Kodak make certain that this vital relationship (of chemicals to films) does not vary. As a result, when you use Kodalith Super Ortho, Kodalith Ortho PB (with its highly stable polystyrene base), Kodalith Ortho Thin Base, Type 2 (so useful for combination printing), or Kodalith Ortho, Type 2, Films, they're sure to work perfectly with Kodalith Super Line Developer, regular Kodalith Developer, or with Kodalith Fine Line Developer.

Your Kodak Graphic Arts Dealer stocks these fine products, and many more. See him for service.

Only Kodak backs you so thoroughly... through:

- Kodak-trained personnel at your dealer's—where Kodak materials are stocked for quick availability
- your Kodak technical representative
- Kodak research laboratories
- the most exacting quality-control system in the world
- authoritative "how-to" literature, Kodak Data Books and Guides
- and the Kodak Graphic Reproduction Technical Service Center, where you and your colleagues can see the latest photomechanical techniques demonstrated FREE by experts.

Kodak materials for the graphic arts are made together. They work together.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADEMARK

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Dates Set for Seventh Educational GA Exhibit

New York City will be the mecca for many graphic arts groups when the Seventh Educational Graphic Arts Exposition runs its seven-day course from Sept. 6-12, 1959.

That year will mark the 50th anniversary of Printing House Craftsmanship, and the golden anniversary of the New York Club, which was founded in 1909 as the first of the more than 100 clubs now on the International roster.

New York Craftsmen are looking forward to hosting the International association's half-century convention during the seventh exposition period. Past president Edward Blank, Publishers Printing-Rogers Kellogg Corp., chairs a special committee which has reserved, for Sept. 5-9, 1959, some 800 rooms in Hotel Statler. This mid-Manhattan west side hotel is within easy reach of the huge Coliseum in which the exposition will be staged.

Printing Industry of America and the International Association of Electrotipers and Stereotypers have timed their annual parleys at Hotel Biltmore to coincide with the big show dates. Coming from A. E. (Gus) Geigengack is a listing of several other graphic arts organizations which are due to hold their conventions in New York as tie-ins with the exhibition, whose management will be in his hands.

Mr. Geigengack managed the Fourth, Fifth, and Sixth Expositions, which like



Edward Blank



A. E. Geigengack

the coming event were conducted under the auspices of the National Graphic Arts Expositions, Inc. First three international exhibitions, 1921, 1922, and 1924 in Chicago, Boston and Milwaukee, respec-



Barbara Ann Wittig is being congratulated for being chosen "Miss Print" in celebration of Printing Week in Milwaukee. From left are Raymond Vallier, Milwaukee-Racine Printing House Craftsmen Club president; Lester Olsen, Milwaukee Association of Commerce president; Harry Hoffman, Milwaukee Graphic Arts & Advertising Guild president; L. E. Oswald, Wisconsin Graphic Arts Association president



Printing Industry of Atlanta Printing Week publicity stunt called for Brinks, Inc. protection in transporting "priceless manuscripts" from the association headquarters to WAGA-TV station where Richard Stout (third from left), PIA-Atlanta, was interviewed by Miss Dean Dickens, shown holding medieval manuscripts, on her "Women's World" show. Others from left are James Gibbs, Atlanta Printing House Craftsmen Printing Week publicity chairman; Harold Davis, guard; Bernard J. Bauman, Brinks manager; Talmadge Carlyle, holding a Bruce Rogers Bible from Atlanta Graphic Arts Library



Louisville Graphic Arts Association had a Printing Week display in the Chamber of Commerce window. 19th century and modern printing were shown on WHAS-TV "Small Talk" show, and a banquet with Louisville Printing House Craftsmen was held with William T. Clawson, Harris-Seybold Co., as speaker

Chicago's Printing Week celebration included a special exhibit in the Public Library. From left to right: John A. Radziewicz, financial secretary of the Chicago Club of Printing House Craftsmen, sponsors of the event; Frank E. Swanberg, second vice-president; Edward M. Egan, first vice-president; Lowell L. Dummer, club president, and Walter R. Surgeon, general chairman of Chicago Printing Week





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tively, were staged under different management arrangements. NGAE took over the fourth and fifth shows, 1927 and 1939 in New York, and the sixth 1950 in Chicago, which turned out to be the largest exhibition of its kind ever held from the standpoint of floor area and attendance.

The 1959 exposition will climax a five-year series of graphic arts equipment shows in world centers—1955 in London, 1956 in Paris, 1957 in Lausanne, and 1958 in Dusseldorf.

Mr. Geigengack's headquarters are located at 5600 Massachusetts Ave., N.W., Washington, D.C.

SGAA Annual Convention In Mobile, Ala., April 3-6

The 36th annual convention of the Southern Graphic Arts Association is scheduled for April 3-6 at the Battle House Hotel, Mobile, Ala., according to plans released by Charles E. Kennedy, secretary. Advanced registration in the morning of April 3 and a joint meeting of the boards of directors and convention committee in the afternoon are planned.

J. Tom Morgan, Jr., president of the Litho-Krome Co., Columbus, Ga., and



J. Tom Morgan



Charles E. Kennedy

president of SGAA, will open the sessions on Thursday, April 4, at 9:30 a.m. The keynote address will be given by Reuel D. Harmon, president of Printing Industry of America. "The Story of the Time-Life Color Scanner" will be presented by G. R. Brunhouse of Time-Life Corp.

Afternoon speakers are O. C. Holland, Interchemical Corp., on "The Magic of Color," and John H. Doesburg, Jr., PIA general counsel with Harold S. Hutchison, Mack Printing Co., Easton, Pa., who will talk on labor problems.

On Friday morning, Michael H. Bruno, Lithographic Technical Foundation research laboratory manager, will speak. An illustrated talk on the preparation of color photo originals will be presented by Wade E. Griswold, LTF executive director. O. F. Duensing, Vandercook & Sons, Chicago, will talk on makeready.

The awards luncheon for the annual exhibit of southern printing will precede a sightseeing trip to Bellingrath Gardens.

John Reed, Mergenthaler Linotype Co., Brooklyn, will give an illustrated lecture on "The Linofilm" on Saturday morning.

Karl Smith, Dillard Paper Co., Greensboro, N.C., will talk on "Selling Printing." Henry Hoke, Clearwater, Fla., will speak at the luncheon.

SGAA will hold its annual meeting in the afternoon. The annual banquet will be held that evening.

W. H. Wood Joins Mergenthaler

W. H. Wood, founder of Harris-Seybold research laboratory and its director of research for 20 years prior to his recent retirement, has joined the Mergenthaler Linotype Co. as research consultant to the company and its subsidiaries on graphic arts products and processes.

Texas LTF Forum March 15-16

The University of Texas at Austin will be host March 15-16 to the Texas LTF Forum, sponsored jointly by the Steck Co., University of Texas, University of Houston, and the Amalgamated Lithographers of America. Lithographic Technical Foundation is presenting the program as a closed circuit television show.

E. W. Jackson, Steck Co. of Austin, and Jack Wallace, Amalgamated, are cochairmen. Registration fee is \$10 before March 10 and \$12.50 after that day, and should be sent to the forum in care of Claude Eads, secretary, P.O. Box 7644, University Station, Austin, 12.

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Rotary Business Forms Section to Meet Feb. 21-22

The Rotary Business Forms Section of Printing Industry of America, Inc., will hold its third annual meeting and fourth general member spring session Feb. 21-22 at Chicago's Edgewater Beach Hotel.

Frank Somers of Frank N. Somers & Co., Dayton, Ohio, certified public accountants, will discuss the relation of costs to profits, and the section will consider rendering a service to members in setting up adequate cost systems.

Peter Becker, Jr. of Arrow Service, Washington, D.C., and chairman of PIA's

ratio studies committee, will tell how to use ratios. He will also discuss the value of a ratio study for the rotary business forms industry, and propose a sales index for comparing monthly plant with group experience.

Purchasing, installing, and operating new equipment are due for panel treatment. Developments coming up for appraisal include the use of magnetic and fluorescent inks; smoke printing; a new camera method of platemaking; a letterpress plate said to have the potential of

changing the entire platemaking process, and a nylon printing plate coming from Printing Developments, Inc.

Arthur C. Dreschfield of the Chicago Testing Laboratories will throw light on possible approaches to the problem of uniform specifications for paper standards. Also on the agenda are a discussion of materials handling, and committee and project reports.

Miehle-Goss-Dexter Corp. Formed by Recent Merger

Miehle-Goss-Dexter, Inc. has been formed as the result of a merger between Miehle Printing Press & Manufacturing Co. and Goss Printing Press Co. with headquarters in Chicago. Operations will be in four autonomous divisions.

John E. Eddy, chairman of the corporation, is Miehle president and Phelps Kelley is executive vice-president of both the corporation and the Miehle Division.

Robert C. Corlett is president of the corporation and of Goss, which produces



John E. Eddy



Robert C. Corlett

high speed rotary presses for newspaper and magazine publishers. Joseph A. Riggs is executive vice-president of the corporation and also of Goss.

George A. Heintzmann, corporation executive vice-president, is Dexter Folder Division president. D. A. Sutherland is general manager of the Star-Kimble Motor Division.

Other officers of the corporation are James W. Coultrap, secretary, and Kenneth J. Williams, treasurer.

Charles Heale Dies at 86 Years

Charles Heale, who died recently at the age of 86 in Havertown, Pa., was the man who originated "Share Your Knowledge" as the motto for Clubs of Printing House Craftsmen. In 1909 he was a founder of the New York Club, which adopted the motto that became the symbol of the International Association of Printing House Craftsmen when it was set up ten years later. Mr. Heale was a Canadian printer before he came to New York, where he served Federal Printing Co. until he retired in 1929.



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Gravure Technical Association to Meet March 6-8 in Chicago

The Gravure Technical Association's eighth annual meeting will start its three-day course on March 6 at the Drake Hotel in Chicago.

President J. Gibson McIlvain, Jr., of Downingtown (Pa.) Paper Box Co., will welcome the members and guests at a joint session of the Publication and Packaging Groups.



J. G. McIlvain, Jr.

First morning agenda also calls for talks on color requirements and controls and color for the future. A color demonstration, discussion of electronic scanners, and reports on impression rollers and cylinder gauges will feature the afternoon session of the Publication Group.

Topics for Packaging Group study are GTA's Packaging Guide, a new press drive, pressroom operations, ink solvents, and new applications for filtering inks.

First evening meetings will be for members only. The Publication Group's positive standards committee will deal with film and glass emulsion developments, and the press committee is due to discuss cylinder gauges, dynamic roller pressure, and the Resiliometer. Subjects listed for the Packaging Group are screen formations necessary for use on various stock surfaces, and the packaging use of the Henderson, Alco, and Gresham processes. There'll be a presentation of proofs from test runs of a cylinder having several screens.

Publication Group members and guests on the second morning will hear talks on

gravure progress and on proofing for publication engraving and reprints. Purchasing agent members of the customer relations committee are readying the program for the packaging session. Both groups in the joint afternoon session will hear discussions of color, lights, and copy viewing.

Publication and Packaging Groups will again convene in simultaneous sessions on the final morning. The publication positive standards committee will report after a discussion of light sources for gravure

engraving and of a positive development machine for reverse positives. Forecast on the packaging side are slide-illustrated details of the gravure microscope and its proper application, plus reports on the reverse doctor blade, new developments in copper and chrome plating, and make-ready techniques used on cutter and creaser in-line equipment for boxboard production.

The annual business meeting and dinner are timed for March 7.

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Wilbert Rosenthal (l. to r.), S. Rosenthal & Co., Inc., new Graphic Arts Association of Cincinnati president, with Alfred May, Alfred May Co., retiring president, and Reuel Harmon, St. Paul, Minn., PIA president. Other GAAC officers are Wayne Hogan, Methodist Publishing House, vice-president; John Rockaway, managing director



Porter Named GA Education Council Vice-President

Harry A. Porter, recently retired senior vice-president of Harris-Seybold Company, has been appointed executive vice-president of the Education Council of the Graphic Arts Industry. Mr. Porter will be located in the Education Council headquarter's office at 5728 Connecticut Ave., N.W., Washington 15, D.C.

In announcing Mr. Porter's appointment, Elmer G. Voigt of Western Printing and Lithographing Company, Racine, Wis., president of the Education Council, stated, "The Education Council is most

fortunate in obtaining the full time interest and services of Harry Porter as an officer. During the time he served as director of membership for the council, he succeeded in increasing membership from less than 50 to over 225. As executive vice-president, Mr. Porter will not only continue to build the membership of the council, but will contribute much to the development and progress of its entire program."

In commenting on his new appointment, Mr. Porter said, "For many years I



Harry A. Porter, retired senior vice-president of Harris-Seybold, is back in harness again. Here he is shown with his collection of silver dollars

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have been working with graphic arts teachers and printers in developing an educational system for the graphic arts industry. The formation of the Education Council in 1951 provided the graphic arts industry with the organizational structure necessary to develop a coordinated educational and training program aimed at solving the industry's basic manpower problems. Ever since the council has organized, I have been active in its affairs and all my friends in the industry must know how pleased I am to now be an officer of the council. I look forward to working closely with Sam Burt, managing director of the council, and I appreciate the opportunity to continue my work in the council which has been provided by Mr. Voigt, the officers and executive committee of the Council."

Mr. Porter said he plans to travel extensively throughout the country in promoting the interests of the Education Council. While his office will be in Washington, D.C., he will maintain his residence in Cleveland.

Web-Fed Rotary Equipment Shown By Dutro in New York City

Orville Dutro & Son, Inc. staged a Jan. 12-26 display of web-fed rotary equipment and accessories at its eastern showroom in New York City. Units included the latest model Speed-Flex offset press printing two or more colors at a speed rated up to 15,000 impressions per hour, and handling numbering, imprinting, perforating, punching, scoring, back printing, carbon attaching, sheet or rewind work.

Also on view were a new Wax-A-Part unit for small printing shops, a six-part roll-to-roll sheet snap-apart collator recommended for high speed, a new Linear-scope device for business form printers, roll-to-roll and roll-to-sheet presses, Model 34 Colorverter for tinting roll paper, a rotary proof press, and a 13x18-inch rubber plate molding press.

C. C. Means Heads PIA Member-Public Relations

C. C. (Cy) Means, field representative for Printing Industry of America, Inc., during the past year, is the new director of member and public relations for that organization. His appointment took effect Feb. 1. He will make his headquarters in the new PIA building at 5728 Connecticut Ave., N.W., Washington 15, D. C. Mr. Means was for 28 years, prior



C. C. (Cy) Means

to his retirement Jan. 1, 1956, the manager of the Graphic Arts Association of Michigan, Inc., Detroit. For several years, he was chairman of the PIA Private Plant Committee. He now takes over a greatly expanded activity in the field of PIA member relations. While he was field representative, Mr. Means increased local association affiliates from 52 to 63.

As part of his new assignment, Mr. Means will spend a major portion of his time working with the managers of the 63 affiliated associations to develop programs which will bring about the utilization of PIA services, with special emphasis on the small member printers.

Mr. Means will continue his work of appearing before printing groups throughout the country to emphasize the value of strong local associations and to explain the application of the many management tools PIA has developed.

New H-S Head of Research

Webster C. Roberts has been named director of research for Harris-Seybold Company, Cleveland, and the printing equipment firm has assigned broader responsibilities to the position, according to an announcement by George S. Dively, chairman and president. Roberts will direct further expansion of the company's research activities now being centralized in Cleveland for all divisions and subsidiaries. Included in the present research facilities are a chemistry and physics laboratory, a printing process laboratory, and an experimental machine shop.

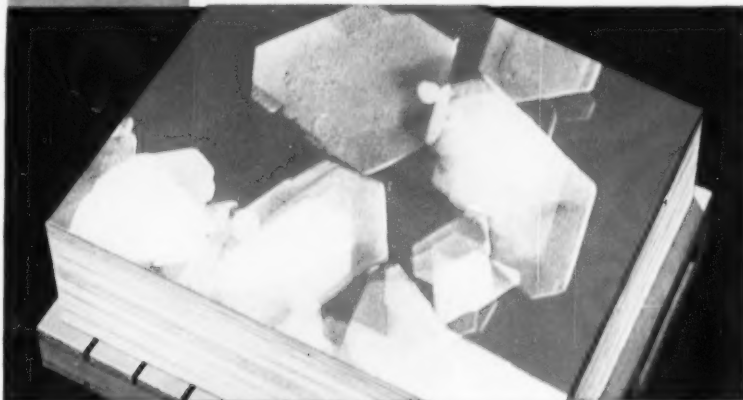
Before joining Harris-Seybold, Roberts was with Clevite Corp.'s research center in Cleveland, and before that with Bell Aircraft Corp.



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The cornerstone of the New York School of Printing was laid Jan. 17. This will be the first New York public school to have an escalator. Space will provide for training over 2,700 students at one time.

New York School of Printing Students Parade At Cornerstone Laying Ceremony on Jan. 17

Some 400 future printers attending the New York School of Printing, all sporting traditional pressmen's caps they had already made from daily newspapers, staged a parade on the 251st anniversary of Ben Franklin's birth, Jan. 17, in New York City.

Led by bugle and drum corps from two public high schools, and carrying signs such as "a great school for a great industry," they marched through the ear-tling cold to the seven stories of steel framework which will become, early next year, the new home of their school at 49th and 50th Sts. between 9th and 10th Aves. There they comprised the major part of an audience assembled for the cornerstone setting ceremony.

Charles H. Silver, Board of Education president, told the gathering of more than 700 persons that the new school building, despite its \$7-million cost, was a prime educational investment for the benefit of the city at large as well as the printing trade.

Other speakers were Ferdy J. Tagle, principal of the school; Edward L. Stephens, Student Council president; William J. O'Shea of the Board of Education; Mrs. Betty Hawley Donnelly, vice-president of the New York State Federation of Labor; William H. Friedman, chairman of the Graphic Arts Educational Commission; Charles J. Bensley, chairman, Board of Education buildings and sites committee, and Mayor Robert F. Wagner.

Following the cornerstone ceremony, the New York Employing Printers Association honored the Board of Education at a luncheon. U.S. Public Printer Raymond W. Blattenberger pronounced the invocation. William H. Walling, past president of the Printing Industry of America, was chairman. Speakers were Francis N. Ehr-

enberg, NYEPA board chairman; Ogden R. Reid, president and editor of the *New York Herald Tribune*; Charles A. McNally, president of the Allied Printing Trades Council of Greater New York; David Freudenthal, chairman of the Advisory Board for Vocational and Extension Education; Dr. William Jansen, Superintendent of Schools, and Charles F. Rank, vice-president of the Board of Education, who represented Charles H. Silver, president of the board.

Stevens Succeeds Mills as Miehle Philadelphia District Manager

William J. Stevens has succeeded Charles Mills as manager of the Philadelphia district for Miehle Printing Press & Manufacturing Co. Mr. Mills has retired after serving the company for 33 years. Mr. Stevens, widely known as a speaker on technical topics at meetings of graphic arts groups, went to Philadelphia from New York City, where he was manager of Miehle eastern district offset sales. In his new position, he has charge of letterpress, offset and gravure sales. His background includes printing plant management as well as experience as a pressman, compositor and offset platemaker.

He is a founder and a past president of the National Association of Litho Clubs, and has held executive posts in the National Association of Photo-Lithographers, the Metropolitan Lithographers Association of New York City, and other graphic arts trade associations.



William J. Stevens



Bruce Barton (center), board chairman, Batten, Barton, Durstine & Osborn, receives a Franklin Award for Distinguished Service from New York Employing Printers Association chairman Francis N. Ehrenberg at NYC Printing Week dinner Jan. 15. William H. Walling (l.), PIA past president, was chairman



Attending the Graphic Arts March of Progress Exhibit & Conference in Milwaukee sponsored by Graphic Arts Association of Wisconsin, are Management Conference speakers (l. to r.) Andrew Sharp, Kimberly-Clark Corp.; Richard Snyder, Cramer-Krasselt Co., chairman; R. E. Russell, Research & Engineering Council of the Graphic Arts Industry, and Dr. Marvin C. Rogers, R. R. Donnelley & Sons Co., Chicago. More than 4,500 persons representing 28 states and nine foreign countries attended the conference, which was part of a three-day program of meetings and industrial displays



East-Central New York Printing Industry Association officers elected in Albany recently are (l. to r.) D. F. Stageman, Williams Press, Albany, treasurer; R. G. Kimmerer, Hay Trade Journal, Canajoharie, president; Henry Quellmalz, W. Boyd Printing Co., Albany, vice-president; O. F. Newkirk, exec. secy.

William Zapor (l. to r.), Davidson & McKirdy Co., Inc., W. Hartford, and Ruth Hall, T. B. Simonds, Inc., Hartford, receive craftsmanship certificates at Connecticut Graphic Arts Assn. banquet from guest speaker Cassel Ronkin, president, Marbridge Printing Co., New York City. He presented 26 Master Printers Section, PIA, certificates. At right: Kenneth W. Finlay, Finlay Bros. Co., chairman



ATF Elects Hugh Bolton To Corporation's Board

J. Hugh Bolton, president and director of Whitin Machine Works, Whitinsville, Mass., has been elected a director of American Type Founders Co., Inc. ATF board chairman Samuel Flug pointed out that Mr. Bolton's election further strengthened the working arrangements and close cooperation between the two companies.



J. Hugh Bolton

William W. Fisher, ATF president, announced last month that his company had entered into an agreement with Whitin Machine Works to manufacture a number of Chief offset presses. Whitin was already producing the Chief 15.

Whitin, one of the world's largest machinery manufacturers, has built precision machinery for more than 125 years. For accommodating the new ATF program and expanding Whitin textile machinery manufacturing, the company is investing more than \$4.5-million in new buildings, machine tools, and plant facilities.

Prior to its present expansion, Whitin employed more than 5,000 persons in over 72 acres of production space. Facilities include one of the largest foundries in New England.

Under the new manufacturing agreement, ATF will continue to work closely with Whitin in all manufacturing phases, and will maintain complete control of all engineering, design, and product quality.

Mr. Fisher stated that ATF's expansion program, launched early last year, is substantially ahead of schedule. He reported that field testing of new sizes and newly-designed presses was due to start soon.

"While these new presses are still a year or more away from production," he said, "they evidence ATF's faith in the future, and our determination to meet and serve fully every demand of our industry."

R. S. Stratton, Mergenthaler Co., On Plane Missing Since December

Among the passengers on the Trans-Canada Air Lines plane which was reported missing in western Canada Dec. 11 was Russell S. Stratton, director of trade relations for the Mergenthaler Linotype Co. The plane still had not been found when this issue went to press.

Mr. Stratton, a typesetting authority who wrote a handbook on that subject six years ago, was labor relations counsel for John H. Perry Newspapers and in charge of St. Petersburg (Fla.) *Times* before he joined Mergenthaler in 1952. At the time of his Canadian flight, he was working out of the company's Los Angeles office.

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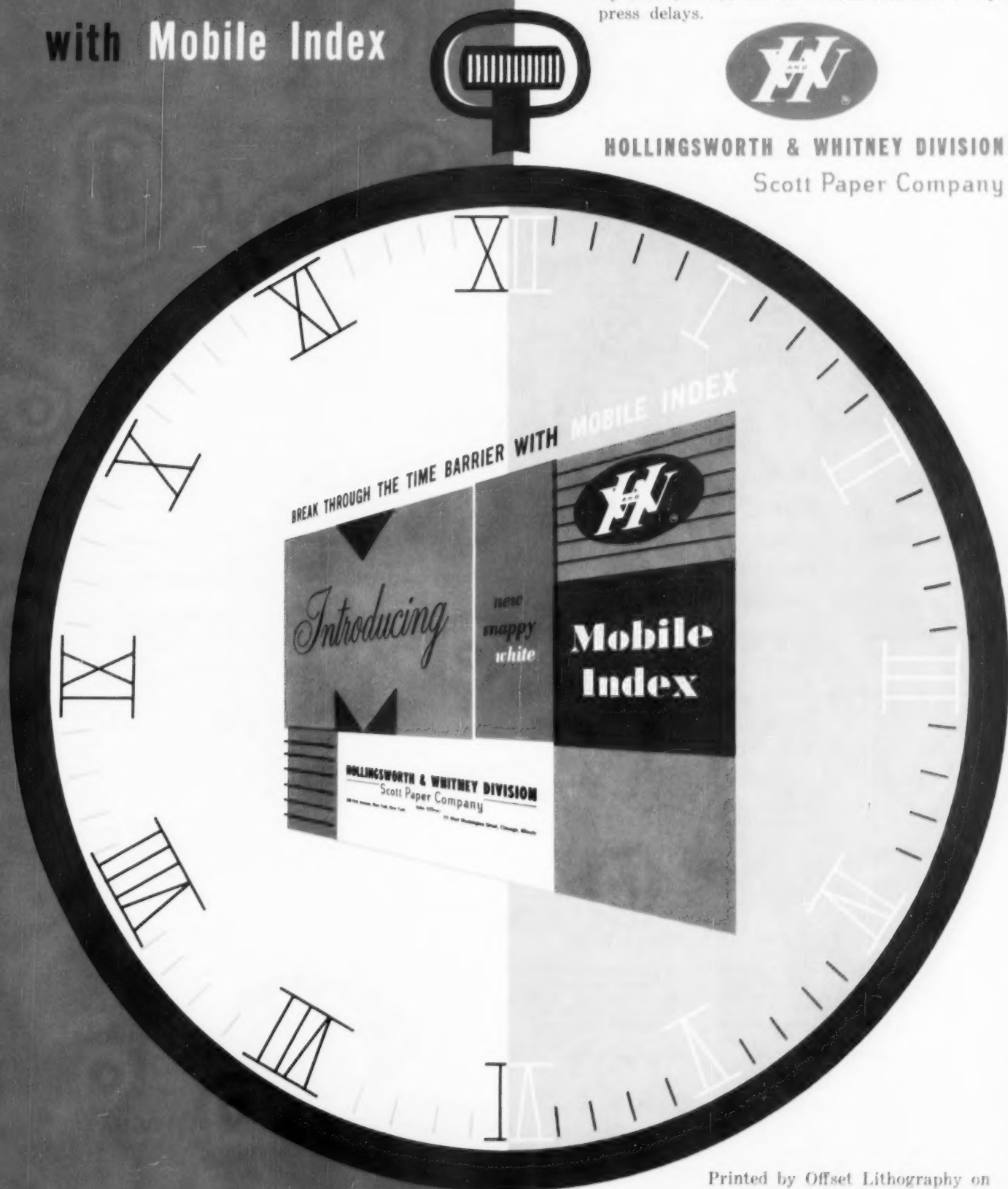
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Scott Paper Company



Printed by Offset Lithography on
Mobile Index, 100 lb. Basis

MOBILE INDEX AGENTS

ALABAMA	BIRMINGHAM BIRMINGHAM	Dillard Paper Co. Jefferson Paper Co.	NEW YORK	ALBANY	W. H. Smith Paper Co.
CALIFORNIA	LOS ANGELES SAN FRANCISCO SAN FRANCISCO	Kirk Paper Co. Seaboard Paper Co. Wilson-Rich Paper Co.		BINGHAMTON BUFFALO NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK ROCHESTER ROCHESTER	Binghamton Paper Co. Franklin-Cowan Paper Co. Barclay Paper Co. Berman Paper Co. Crown Paper Corp. M. M. Elish & Co. Olympic Paper Co. Saxon Paper Corp. Schlosser Paper Corp. Fine Papers, Inc. Genesee Valley Paper Co.
COLORADO	DENVER	Dixon & Co.			
CONNECTICUT	HARTFORD NEW HAVEN	Rourke-Eno Paper Co., Inc. Rourke-Eno Paper Co., Inc.			
FLORIDA	JACKSONVILLE MIAMI	Virginia Paper Co., Inc. Southern Paper Co.			
GEORGIA	ATLANTA	Dillard Paper Co.	NORTH CAROLINA	CHARLOTTE CHARLOTTE HIGH POINT RALEIGH	Henley Paper Co. Virginia Paper Co., Inc. Henley Paper Co. Epes-Fitzgerald Paper Co.
ILLINOIS	CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO ROCK ISLAND	Atwood Paper Co. Empire Paper Co. Hobart Paper Co. McIntosh Paper Co. Parker, Schmidt & Tucker James White Paper Co. C. J. Duffey Paper Co.	OHIO	CINCINNATI CINCINNATI CINCINNATI CLEVELAND COLUMBUS DAYTON TOLEDO	The Chatfield Paper Corp. The Johnston Paper Co. Merchants Paper Co. The Union Paper & Twine Co. Scioto Paper Co. Hull Paper Co. Paper Merchants, Inc.
INDIANA	FT. WAYNE INDIANAPOLIS INDIANAPOLIS INDIANAPOLIS	The Millcraft Paper Co. Chatfield Paper Corp. Indiana Paper Co. C. P. Lesh Paper Co.	OKLAHOMA	TULSA	Beene Paper Co.
IOWA	DES MOINES DES MOINES	Birmingham & Prosser Co. Western Newspaper Union	PENNSYLVANIA	PHILADELPHIA PHILADELPHIA PHILADELPHIA PITTSBURGH	W. B. Kilhour & Sons, Inc. Schwartz & Co. Whiting-Patterson Co., Inc. Chatfield & Woods Co.
KANSAS	WICHITA	Southwest Paper Co.	RHODE ISLAND	PROVIDENCE	Narragansett Paper Co.
KENTUCKY	LOUISVILLE	The Rowland Paper Co.	SOUTH CAROLINA	COLUMBIA	Epes-Fitzgerald Paper Co.
LOUISIANA	NEW ORLEANS	Alco Paper Co.	TENNESSEE	MEMPHIS NASHVILLE	Louisville Paper & Mfg. Co., Inc. Bond-Sanders Paper Co.
MAINE	PORTLAND	C. M. Rice Paper Co.	TEXAS	FORTH WORTH HOUSTON SAN ANTONIO	Lind Paper Co. Benson Paper Co. Natho Paper Co.
MARYLAND	BALTIMORE BALTIMORE BALTIMORE	Bradley-Reese Co., Inc. The Mudge Paper Co. O. F. H. Warner & Co., Inc.	UTAH	SALT LAKE CITY	Dixon & Co.
MASSACHUSETTS	BOSTON BOSTON BOSTON BOSTON SPRINGFIELD	Andrews Paper Co. Century Paper Co. Colonial Paper Co. Tileston & Hollingsworth Co. Rourke-Eno Paper Co., Inc.	VIRGINIA	NORFOLK RICHMOND	Epes-Fitzgerald Paper Co. Virginia Paper Co., Inc.
MICHIGAN	DETROIT DETROIT GRAND RAPIDS LANSING	Chope Stevens Paper Co. The Union Paper & Twine Co. Central Michigan Paper Co. The Dudley Paper Co.	WISCONSIN	APPLETON GREEN BAY MILWAUKEE MILWAUKEE OSHKOSH	Woolz Brothers, Inc. Steen-Macek Paper Co. Sensenbrenner Paper Co. Wisconsin Paper & Products Oshkosh Paper Co.
MINNESOTA	MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS ST. PAUL	Butler Paper Co. C. J. Duffey Paper Co. Minnesota Paper & Cordage The Paper Supply Co., Inc. Anchor Paper Co.	WASHINGTON, D. C.		Barton, Duer & Koch Paper Co. Stanford Paper Co. Virginia Paper Co.
MISSISSIPPI	JACKSON	Townsend Paper Co.			
MISSOURI	KANSAS CITY SPRINGFIELD ST. LOUIS ST. LOUIS ST. LOUIS	Wertgame Paper Co. Wertgame Paper Co. Beacon Paper Co. Birmingham & Prosser Co. Tobey Fine Papers, Inc.			
NEW HAMPSHIRE	CONCORD	C. M. Rice Paper Co.			
NEW JERSEY	NEWARK TRENTON	Central Paper Co. Central Paper Co.			



HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company



Leading Illinois printers for 1957 are newly-elected officers of the Graphic Arts Association of Illinois. From the left are C. J. Farwell, Jr., C. J. Farwell Co., Chicago, treasurer; O. R. Sperry, R. R. Donnelley & Sons Co., Chicago, vice-president; W. H. Sleepack, Jr., Sleepack-Helman Co., Chicago, immediate past president; J. H. Goessle, Jr., C. O. Owen & Co., Maywood, president; H. R. Kibler, W. F. Hall Printing Co., Chicago, vice-president, and J. W. Patterson, Huston-Patterson Corp., Decatur, vice-president. Frank J. Bagamery, Jr., is secretary and general manager of the association.

GAAI Elects 1957 Officers, Holds All-Day Convention

For the first time in its 32-year history, the Graphic Arts Association of Illinois expanded its annual meeting into an all-day convention and "printing management clinic" in Chicago Jan. 11.

In addition to the usual business meeting and election of new officers, some 300 GAAI members and their guests spent the day in a series of panel meetings and seminar discussions. Topics included financial management, new trends in plant equipment, labor relations and personnel problems, sales problems and sales management, and machine accounting techniques for printers.

Major speakers included Reuel D. Harmon, president of the Printing Industry of America, and Col. John Slezak, chairman of the board of Kable Printing Co., Mt. Morris, a former Undersecretary of the Army.

Hartley Printing Arts President

The Printing Arts Association of Columbus (Ohio) has elected Carlton Hartley, president of Hartley Printing and Publishing Co., president of the organization. Other officers elected are Richard Thrall, Stoneman Press, vice-president, and Del Nida, Nida-Eckstein Printing Co., treasurer. Reid Vance continues as executive secretary. William Planson, Trowbridge Printing Co., immediate past president, is a board member along with Shel Finley, Nitschke Printing & Litho Co.; J. B. Heckert, Columbus Blank Book Co.; and Hugh Mooney, Columbus Printing Ink Co.



Carlton Hartley

Ennis Factory to Open in West

A new Western Division factory for Ennis Tag & Salesbook Co., Ennis, Tex., is scheduled to open early this year in Paso Robles, Calif.

Master Printers President Volk Honored by Employees at Dinner

Employees of Kurt H. Volk, Inc. and Volk Litho, Inc. of 355 Hanover Street, prominent Bridgeport, Conn., printing company, feted their president Kurt E. Volk with a testimonial dinner recently in honor of his election as president of the Master Printers Section of the Printing Industry of America. Approximately 100 employees and guests attended the dinner held in the Rose Room of the Stratfield Hotel.

The principal speaker was Thomas Curran, secretary of the Master Printers Section of Printing Industry of America.

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Rules for PIA Self-Advertising Contest Announced

Friday, Sept. 13, at 5 p.m. is the closing date for entries in the Sixth Annual Printing Industry of America, Inc., Printers' and Lithographers' Self Advertising Exhibition and awards contest. Entry blanks and instructions will be mailed soon by the Miller Printing Machinery Co., co-sponsor of the event with PIA.

All letterpress, lithographic, gravure, silk screen, and allied process printers in the United States, Canada, and the Hawaiian Islands, whether members of PIA or not, are eligible. Material submitted

must be from advertising programs completed during the period from Sept. 28, 1956 to Sept. 13, 1957.

Awards will be announced at the annual breakfast sponsored by Miller Printing Machinery Co. to be held during the PIA convention scheduled for Oct. 15-18 at the Morrison Hotel, Chicago. Three \$1,000 cash prizes and nine Benjamin Franklin statuettes, known as "Bennies," will be the awards. Prizes will be given in three divisions, according to size of the firm, and for series or individual ads.

Further information and entry blanks may be obtained from Printing Industry of America, Inc., 5728 Connecticut Ave., N.W., Washington 15, D.C., or from Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa., or Miller Printing Machinery Co. of Canada Limited, 730 Bay St., Toronto 2, Ont.

Plan Electrotpe Workshop For Cleveland on March 2

Highlighting the Electrotpe Workshop to be held at the Hotel Manger in Cleveland on Saturday, March 2, will be a talk by Elmer Schwartz, president of the United Electro & Stereotype Co. of Chicago and president of International Association of Electrotypers and Stereotypers. The workshop is intended to provide a thorough briefing on the latest techniques used in making electrotypes as well as tips to letterpress printers on proper use of duplicate printing plates.

The program, which is scheduled to begin at 9 a.m., includes the Research and Engineering Council's display of duplicate printing plates, plant tours through four Cleveland electrotyping companies, luncheon, a discussion period led by a group of local electrotypers, and showing of the sound movie, "The Electrotpe."

Chairman of the workshop is Frank J. Flanagan, president of the American Electrotpe Co., Cleveland.



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Indiana Officers Elected

New officers of Printing Industries of Indiana, Inc., Indianapolis, are Gilbert R. Hendren, Hendren Printing Co., president; George E. Dougherty, Allied Printing Service, Inc., vice-president; John H. Bookwalter, Bookwalter Co., Inc., recording secretary, and Hal T. Benham, Benham Press, treasurer. Dennis A. Sweeney continues as executive secretary.

Elmer M. Schwartz, president of International Assn. of Electrotypers & Stereotypers and United Electrotpe & Stereotype Co., Chicago, is with fellow officers (l. to r.) Edwin H. Gervens, program chairman and Tonic editor, and Tony Van Bladel, Guild and Van Bladel Printing president, at North Side Printers Guild of Chicago meeting. Mr. Schwartz spoke about letterpress printing



THE INLAND PRINTER for February, 1957

William A. Dwiggins, Type Designer, Dies at 76 Years

William Addison Dwiggins, designer of type faces that became American classics during his lifetime, died on Christmas morning at his home at Hingham, Mass. The end of his distinguished career came within three months after the death of Chauncey F. Griffith, who first brought him into the typographic field and worked closely with him for a quarter century.

Mr. Dwiggins, 76, was born in Martinsville, Ohio. As a youth, he studied at Frank Holme's School of Illustration in Chicago. Among his teachers were John B. McCutcheon and Frederic W. Goudy. The latter invited him to work at his Village Press when the Goudys were running it in Hingham and Mr. Dwiggins

and his wife moved to Hingham in 1904.

Through the 1920s, he concentrated on advertising typography and design. At the end of that period, he branched out into book design. His own book, "Layout in Advertising," is still rated as a major work on that subject.

In 1929, he received the American Institute of Graphic Arts gold medal recognizing his achievements in the fields of type and book design. He had earned a reputation as one of the world's most imaginative book designers. Some 20 books a year for 20 years bore his name.

Mr. Dwiggins became associated with Mergenthaler Linotype Co. in 1929. Mr.

Griffith, then vice-president for typographic development, engaged him to design the Metro series, which was first cut specifically for newspaper headline use. During his 27 years with Linotype, he designed Caledonia, Electra, Eldorado, and seven other book types.

Mr. Griffith and Mr. Dwiggins maintained a close relationship. Their correspondence, preserved in the library of the University of Kentucky, is a rich source of material on type designing.

At the time of his death, Mr. Dwiggins was designing an alphabet with Greek-Egyptian flavor which he tentatively called Alexandria.

R. R. Donnelley Purchases Crowell-Collier Equipment

R. R. Donnelley & Sons Co. has negotiated the purchase for \$4-million of the buildings and equipment formerly used in printing magazines by the Crowell-Collier Publishing Co. of New York City and Springfield, Ohio.

C. C. Haffner, Jr., chairman of Donnelley, and Paul C. Smith, president of Crowell-Collier, made the announcement.

The facilities Donnelley purchased are in Springfield, Ohio. Mr. Haffner said that Donnelley's, with headquarters in Chicago, does not plan to conduct printing operations in the Ohio city, but will "initially retain the buildings to facilitate an orderly removal of equipment."

The facilities were used for the production of *Collier's*, *Woman's Home Companion*, and *American* magazines, all of which were discontinued last year. Crowell-Collier's book manufacturing is conducted in other plants.

Mr. Haffner said Donnelley plans to use the equipment in connection with its expansion program announced at the time of its public stock offering last June.

Book Clinic Contest Entries Due; David Lawson "Bookman of Year"

Deadline for reception of entries in the Eighth Annual Exhibit of Chicago and Midwestern Bookmaking sponsored by the Chicago Book Clinic has been set for Feb. 18. Books eligible must have been published or manufactured in Minnesota, Iowa, Nebraska, Wisconsin, Kansas, Missouri, Indiana, Illinois, Michigan, or Ohio.

David Lawson of Scott Foresman & Co., Chicago, has been chosen Midwestern Bookman of the Year by the Chicago Book Clinic. His work has been in sales and production. The award has become a regular part of a program to develop interest and foster knowledge in book publishing and related fields.



Under the management of Joseph McConaughy, Jr., is the Harris-Seybold Co.'s new western district headquarters at 640 W. Washington Blvd., Chicago. Fred E. Broling, Chicago branch manager; Verne V. Carlson, district service manager, and Donald C. Cottrell, Jr., the Cottrell Co.'s western district manager, also are located there along with H-S subsidiaries, the Macey Co. and Lithoplate, Inc.



This 15,000 square foot building is the new Filmotype Corp. plant in Skokie, Ill. Facilities for faster production of fonts and machines are provided and there is an engineering research department

Two awards of Beta Alpha Gamma, honorary engineering society in graphic arts field, were presented at a Graphic Arts Industry meeting in Minneapolis recently. Paul J. Ocken (l. to r.), vice-president and general manager, presents one to F. C. Schilplin, St. Cloud (Minn.) Times publisher. Walter A. Strong, Beloit (Wis.) Daily News publisher, receives one from Clinton E. Johnston, president





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Kimberly Clark

COATED PRINTING PAPERS



Kimberly-Clark Corporation • Neenah, Wisconsin

Easy to Select Type When You Understand Grouping

(Continued from page 78)

Thus the printer will have available an excellent roman in the important variations and sizes. This type can be used upon a wide range of printing. It is obvious, however, that no printer will remain happy with only one family of roman types at his command. He will want to add to his resources from time to time.

Bodoni would undoubtedly be a good choice for a second roman, as it also has universality and combines well with many interesting variants for display purposes,

such as Ultra Bodoni, Corvinus, and Onyx.

Further acquisitions will depend on the individual. However, type should be purchased as part of an over-all scheme. This will avoid an unhappy mixture of styles, none of which would be complete enough to enable the printer to plan a coherent typographic design.

Probably the best-selling type over the past 50 years has been Copperplate Gothic. Most printers have learned to depend upon it for a wide variety of job printing requirements.

The best feature of the copperplates is the size range, such as four sizes of 6-point, each with a common alignment, and the same feature in 12- and 18-point. The squared-off form, called Bank Gothic and Stationer's Gothic, have the same feature also.

I will suggest that only the 6-point grouping be purchased. Printers conscious of good typographic design have overcome a dependence on the copperplates by judicious use of small caps, but for such standardized jobs as professional business cards and statements, the size selection in the gothic is a help in rapid composition. However, for all other use of the sans serif form, I would choose from the well-designed contemporary form which began with the Futura types.

Futura, designed in 1925 by the late Paul Renner, helped to bring about the sans serif renaissance of the last 30 years. For display printing, the sans serifs are used the most, although typographers have occasionally forecast a return to roman types.

When the modern sans serif trend began, all the American manufacturers produced individual sans serifs, but the demand for the Futura pattern was so strong that similar types were developed.

ATF and Linotype offer the Spartan series; Monotype, the Twentieth Century family; Intertype, Futura itself in matrix form, and Ludlow, the Tempo group designed by R. Hunter Middleton. The original Futura itself is imported from Germany by Bauer Alphabets, Inc.

Next to Cheltenham, the sans serifs make up the largest of the type families, being available in as many as six different weights; in addition, there are set width variations from condensed to extended. Unfortunately, the term "weight" is complicated, as the weight described as bold by one manufacturer is called heavy by another and demibold by still another.

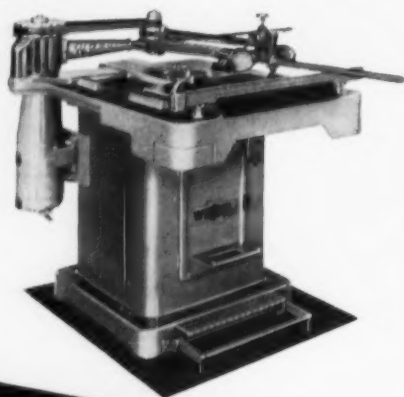
The printer must decide which particular design meets his needs and must stay with it. Which weights to purchase and in what size range are difficult facts to forecast without knowing in detail the kind of printing to be produced. The bold face is probably best for heads and display, but the medium or "book" is most legible in text matter of booklets, folders, catalogs, etc.

I would suggest a range of 6- to 24-point in the medium, and 12- to 36-point in the bold. Naturally, the other sizes would be filled in as the need arose.

The currently popular wide gothics and wide square serif types point up the continuing problem of keeping up with the trends. Unless the printer is catering to specific customers who wish to use these types, he had better hold off and adopt the policy of buying an occasional line if nec-

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essary. The extended types are particularly costly, and, as is the case with many advertising faces, they may not survive.

In the script-cursive category, unless the printer is specializing in social printing, individuality reigns supreme. Every type foundry has produced a large variety of scripts, based upon every style of lettering. The printer should make a selection here, but with some degree of caution.

Acceptance of a script should not be based solely upon its current popularity, but upon its good design. The size range need not be large, 18- to 36-point being most widely used, unless the printer expects to produce social printing, in which case it will be necessary to go down to 12- and 14-point.

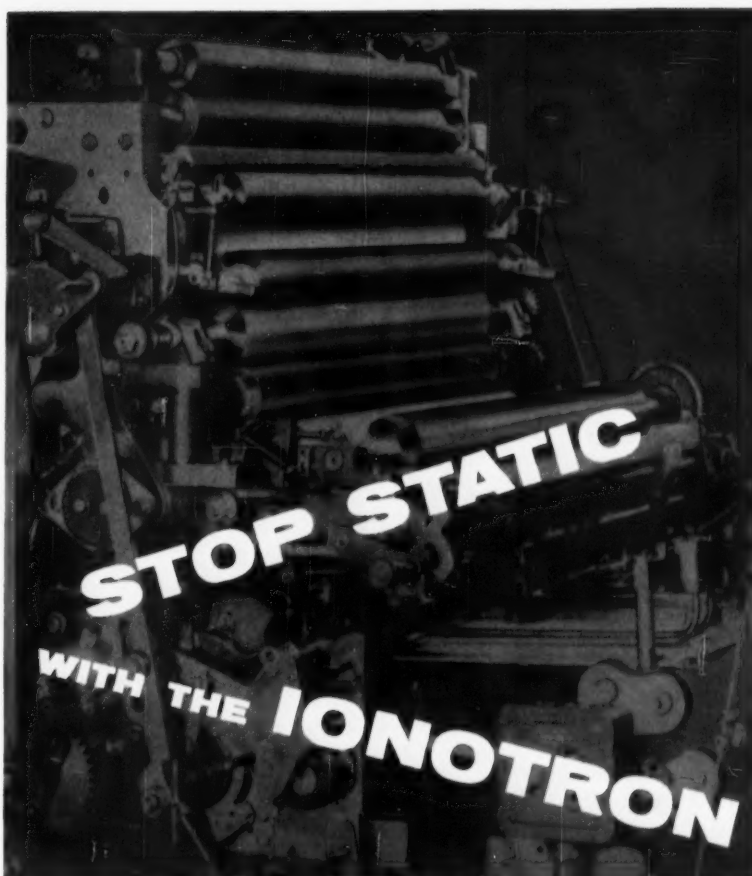
Every commercial printer occasionally needs the decorative type for a specialized job. Again, this is an individual selection, with a wide variety from which to choose. The size range need not be wide, generally 18- or 24-point to 36-point.

The selection of ornaments, or "ding-bats," is probably simpler than it was 20 years ago. The use of type ornaments has declined, owing no doubt to the demand for more production from the compositor.

Nevertheless, there is still a tremendous variety offered, particularly in Monotype, and the printer may choose according to his desires. It is to be hoped that the use of ornaments will not die out altogether, since they lend an artistic touch that only the printer can supply.

The problems of selecting the type for the commercial plant are quite varied. While the job can be done on the personal basis of likes and dislikes, it is best to look at the situation from the long-term view and to analyze carefully typographic needs before making the final selection.

Wendy Stone (l.) and Mary Lou Weston, named Miss Etain and Miss Shrdlu after most often used Linotype keyboard letters, are crowned by Dale Magor (r.), chairman, and Gordon Matson, cochairman of Printing Week Committee in observance of Printing Week in Los Angeles, Calif.



Static spells trouble for the printing press operator . . . but not in plants where the IONOTRON is installed. Throughout the printing industry the IONOTRON is known as the *only* static eliminator which requires no special maintenance; utilizes no power or fuel. The IONOTRON assures a lifetime of continual, uniform press performance, reducing attraction and repulsion effects which frequently snarl stock handling operations.

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THE GRAPHIC ARTS IN WASHINGTON

Compiled and Edited by L. H. (Hal) Allen, Eastern Editor, *The Inland Printer*

Eisenhower Recommends Postal Rate Boost to Meet Deficit

President Eisenhower's State of the Union message referred to "the urgently needed increase in postal rates" and forecast an Administration recommendation for Congressional action to meet this need. So again the drive is under way to reduce that Post Office Department deficit by raising the cost of mailings.

What the Administration planned to propose this time would "border on the revolutionary," according to the National Council on Business Mail, which expected that Congress would be asked to up first class rates to five cents for the first ounce and four cents for each additional ounce. It was reported that if Congress says yes, first class would be routed by the fastest available means, and that air mail as such might be abolished.

Wall Street Journal comment on this proposed boost in a mail class said to be paying its way ran as follows:

"Railroaders vow a bitter battle against nickel mail. They figure plans to route all letters the fastest convenient way, at five cents each, threaten mass diversion of mail to airlines. A spokesman argues the rate would amount to charging people who don't want airmail a premium of two-thirds over the present rate. Big users of three-cent mail may join the fight."

Small Business Tax Guide and Other Tax Booklets Available

Answers to tax questions and problems common to most small businessmen are given in "Tax Guide for Small Business," a new 128-page publication transmitted by the Internal Revenue Service to the Senate Selected Committee on Small Business. It provides for the first time a simplified and authoritative guide through the complexities of federal tax regulations for small concerns.

This illustrated booklet deals with income, employment, and excise tax problems of corporations, partnerships, and sole partnerships. It covers the operation of a going business, the establishment of a new business, and the liquidation and sale of a business. It also includes a check list of particular interest to new businesses, and a handy tax calendar for 1957.

It does not answer questions about joint or separate returns, personal exemptions, nonbusiness deductions, and other matters not related to business operations. Information on these subjects is contained in

the instructions which accompany Form 1040.

Two other printed aids for tax filers are available. "Your Federal Income Tax, 1956," running to 112 pages, is for individual taxpayers. "Bulletin F—Tables of Useful Lives of Depreciable Property" lists for each industry the useful lives of various assets. Lives for composite and group accounts are included wherever practical. These tables should be useful for determining deductions for depreciation and obsolescence.

Per copy price of each of these three aids is 30 cents. They may be obtained by sending checks or money orders to the Superintendent of Documents, Government Printing Office, Washington 25.

Price of Stamped Envelopes Raised To Meet Cost of Distribution

The Post Office Department has raised the price of stamped envelopes to meet procurement and distribution costs that have risen since the price was upped four years ago.

Price of 500 three-cent postage size No. 8 envelopes carrying no printing is \$18.80, up 53 cents. Price of 500 same size and denomination but with printed return addresses was raised 63 cents to \$19.80. Said the Virginia State Printers Association bulletin:

"Post Office Department finally sees the light. Ups prices on printed envelopes.

Four years ago we played almost a lone hand trying to get the Department out of the printing business or at least be realistic in pricing stamped envelopes with corner cards imprinted. We pointed out that it was cheaper for a customer to buy corner card return addressed envelopes with his name printed on them than to buy blank envelopes at the five-and-ten-cent store and get stamps at the postoffice. It now costs \$18.80 for 500 three-cent stamped No. 8 envelopes. We still maintain that the Post Office Department can't sell 500 for \$18.80 and, deducting the \$15 postage, deliver them for \$3.80."

New Training and Apprenticeship Bureau Formed Under Labor Dept.

The Department of Labor has strengthened its program for improving the skills of the nation's workers.

Secretary of Labor James P. Mitchell has announced the appointment of W. C. Christensen as director of the Department's new Bureau of Training and Apprenticeship, which combines Bureau of Apprenticeship activities with other Labor Department training services.

W. F. Patterson, director of the Bureau of Apprenticeship since it was set up in 1934, has been promoted to the new career post of special assistant to the Secretary of Labor. He is concentrating on programs for enlarging apprenticeship and other training, and will represent the Department at conferences dealing with this field of service.

Edward E. Goshen, Apprenticeship Bureau deputy director for national industry promotion since 1954, has become executive director of the apprenticeship phase of the new combined operation. He is a former secretary-treasurer of the Denver Typographical Union and representative of the International Typographical Union.

Secretary of the Treasury George M. Humphrey (right) receives from Raymond Blattenberger a check for \$2-million, fourth refund of the Government Printing Office stemming from savings since Mr. Blattenberger became Public Printer four years ago. Efficiency refunds so far add up to \$13-million





Now you see it...

... and then, in a split second it will be gone, snatched into a mail car going eighty miles an hour. And because of the speed and dispatch with which the mail moves, this "catcher pouch" is only one of the bruising hazards to which your correspondence is exposed.

Hopeless? Not at all. In fact, your "paper emissaries" stand a very

good chance to arrive almost as well groomed as when they left your secretary's desk. Just do this: insist on HOWARD BOND when you order letterheads. No mystery about it. HOWARD BOND is simply made stronger, with the trials of today's mail service—even first class—well in mind.

Infallible? No, again. But this

quality of durability accounts in part, for HOWARD BOND's established reputation as "*The Nation's Business Paper*." Your printer or paper merchant will show you samples in *whitest white* and a rainbow of clear, clean colors.

✓ ✓ ✓

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph

Howard Writing • Howard Posting Ledger

Printed on Maxwell Offset



Basis 80—Wave finish



Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our eight finishes and two tints

Printed on Maxwell Offset—Basis 80—Wave finish

COLOR PHOTOGRAPH BY ANTON BRUEHL

CONVENTIONS WHAT - WHERE - WHEN

FEBRUARY

American Paper & Pulp Assn., annual convention, Waldorf Astoria, New York, Feb. 17-22.
Technical Assn. of the Pulp & Paper Industry, annual meeting, Commodore Hotel, New York, Feb. 18-21.
Rotary Business Forms Section of Printing Industry of America, Edgewater Beach Hotel, Chicago, Feb. 21-22.
Northwest Mechanical Conference, Hotel St. Paul, St. Paul, Minn., Feb. 23-25.
International Heating & Air Conditioning Exposition, International Amphitheatre, Chicago, Feb. 25-March 1.

MARCH

Electrotype Workshop, Hotel Manger, Cleveland, Ohio, March 2.
Leipzig Technical and Sample Fair, paper and printing machinery in Buchgewerbehaus, Leipzig, Germany, March 3-14.
Gravure Technical Assn., annual convention, Drake Hotel, Chicago, March 6-8.
Southern Newspapers Publishers' Assn. (Western Div.), Mechanical Conference, Hotel Galvez, Galveston, Tex., March 10-12.
Texas Lithographic Technical Foundation Forum, University of Texas, Hogg Auditorium, Austin, March 15-16.
Printing Industry of America, Printing Sales Conference, Edgewater Beach Hotel, Chicago, March 21-22.
Mid-Atlantic Newspaper Mechanical Conference, Sheraton Hotel, Philadelphia, March 21-23.
National Paper Trade Assn., spring convention and exhibition, Waldorf Astoria Hotel, New York, March 25-27.
Folding Paper Box Assn. of America, annual convention, Drake Hotel, Chicago, Mar. 31-Apr. 4.

APRIL

Lithographers National Assn., annual convention, The Greenbrier, White Sulphur Springs, W. Va., April 1-3.
Southern Graphic Arts Assn., annual convention and exhibit, Battle House, Mobile, Ala., April 4-6.
National Packaging Week, April 8-11.
National Packaging Exposition of American Management Assn., International Amphitheatre, Chicago, April 8-11.
International Assn. of Electrotypers & Stereotypers, spring technical conference and exhibition, Statler Hotel, Buffalo, N.Y., April 10-11.
Point-of-Purchase Advertising Institute, annual symposium and exhibit, Palmer House, Chicago, April 10-12.
Texas Annual Conference on Printing Management Problems, Gunter Hotel, San Antonio, April 27-28.
American Materials Handling Society, National Materials Handling Conference and Exposition,

The most recent expansion of the J. A. Richards Co., Kalamazoo, Mich., brings floor space to 16,000 square feet. No. 1 shows the plant in 1916; No. 2, the 1945 addition; No. 3, offices and die department in 1953, and No. 4, 6,000 feet printing machine room space added in 1956



Convention Hall, Philadelphia, Pa., April 29-May 3.

MAY

Eastern Seaboard Conference of the Graphic Arts Industries, Cavalier Hotel, Virginia Beach, Va., May 2-4.
National Assn. of Litho Clubs, annual convention, Palmer House, Chicago, May 2-4.
Iowa Daily Newspaper Mechanical Conference, annual convention, Hotel Hanford, Mason City, Ia., May 4-6.
International Typographic Composition Association, Eastern spring conference, Sheraton Hotel-Penn Center, Philadelphia, Pa., May 9-11.
Technical Assn. of the Graphic Arts, annual technical meeting, Benjamin Franklin Hotel, Philadelphia, May 13-15.
Research & Engineering Council of the Graphic Arts Industry, annual meeting, Benjamin Franklin Hotel, Philadelphia, May 15-17.

Fifth District Craftsmen's Conference, Brown Hotel, Louisville, Ky., May 18-19.

Technical Assn. of the Pulp & Paper Industry, annual coating conference, Pfister Hotel, Milwaukee, Wis., May 20-23.

International Congress of Graphic Arts Research Institutes, Munich, Germany, May 27-31.

JUNE

Graphic 57-International Exhibition of Printing Industries and Allied Trades, Lausanne, Switzerland, June 1-16.

American Newspaper Publishers Association annual mechanical conference, Morrison Hotel, Chicago, June 10-12.

Engraved Stationery Manufacturers Association, ESMRI conventions, Sheraton Hotel, French Lick, Ind., June 16-19.

Pacific Society annual conference at Sacramento Club of Printing House Craftsmen, Senator Hotel, Sacramento, Calif., June 20-22.

for **NEW** speed

NEW economy

Easier, Faster, More Accurate Camera Operation

Now you can meet competition with modern equipment, built to rugged standards at a price you can afford to pay. Here is your chance to re-equip your camera department with a completely new, all metal camera, capable of growing with you as your business expands, regardless of its scope.

The new Robertson **COMET** features the latest camera advancements including new concepts in design and construction that result in smoother, faster and more accurate camera operation. The **COMET** is available in both 24" and 31" sizes in a variety of models ranging from black and white units to fully equipped process color cameras.

FREE

Send for your copy of the new Robertson **BULLETIN KM-241** including complete information on this camera



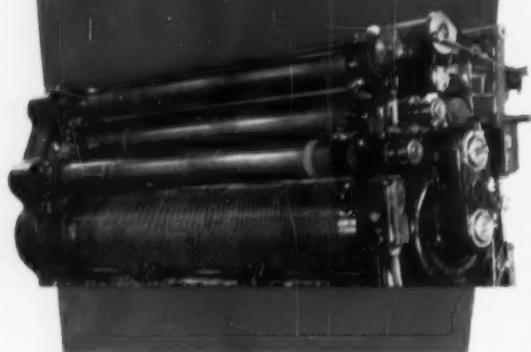
Robertson
PHOTO MECHANIX

A complete line of photomechanical equipment

ROBERTSON PHOTO-MECHANIX, INC.

7440 LAWRENCE AVENUE • CHICAGO 31, ILLINOIS

ADD THIRD & FOURTH COLORS on your MIEHLE FLATBED AT LOW COST



Western Printing Machinery's Extra Color Letterpress Unit for Miehle flatbed presses is the answer for low cost addition of third and fourth color.

Precision built in several sizes, it will make a three or four color press of any standard 2-color Miehle flatbed. Production specifications are the same as the press to which it's permanently attached. Synchronization is perfect. No changes required in either the Miehle press or its operation.

This unit is low in cost and requires no additional floor space as it is mounted on top of the Miehle units. Operates efficiently and economically with the Miehle.

wpm

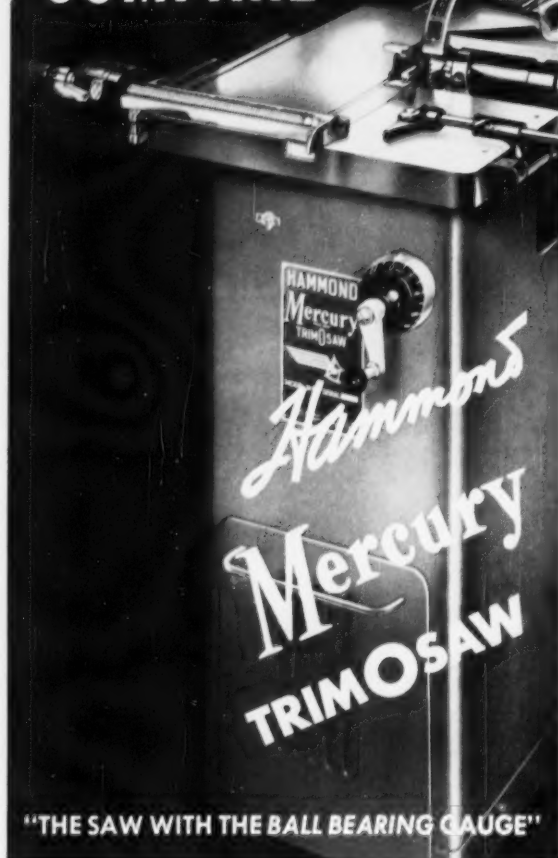
Write for further details

WESTERN PRINTING MACHINERY CO.

3519 N. SPAULDING AVE. • CHICAGO 18, ILL.

Manufacturers of color units for Miehle flatbed presses,
also CONVERSION OF FLATBEDS TO ROTARY and Honeycomb Plate Cylinders

COMPARE



Hammond
Glider
"the saw with
the ball
bearing table"



Hammond
Ben Franklin
TrimO Saw
"finest saw
in the low
priced field"

Comparison proves the Hammond Mercury TrimO Saw . . . "the saw with the ball bearing gauge" . . . has —

- 5% greater gauge capacity
- 11% greater table area
- 16% more horsepower
- 16% larger diameter saw blades
- 25% more sawing capacity in front of saw blade
- 50% more lubrication on saw blades with saw oiler

PLUS—non-fanning single action workholder clamp, ball bearing saw arbor, point adjustment saw-raising and lowering device, and many more features. You can do more with a Hammond Mercury TrimO Saw . . . it's the design that counts.

TrimO Saw Accessories: Saw Grinder, 136 Pica Extension Finger, Flexible Light Fixture, Saw Oiling Device, and Strip Material Cabinet.

Hammond
OF KALAMAZOO

"Good Machinery Since '82"

1616 DOUGLAS AVE. • KALAMAZOO, MICHIGAN

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Illuminated Magnifier Folder

An illuminated magnifier, the Flash-O-Lens, is described in a bulletin offered by E. W. Pike and Co., Inc., 492 North Ave., Elizabeth 3, N.J. This instrument is of use in inspecting type, photographs, metal products and other materials. Included are descriptions and illustrations of all battery- and electrically-powered models with range of application listed. Parts are interchangeable.

Letterpress Advantages Described

The Atlantic Zinc Works and its subsidiary, Rolled Plate Metal Co., Brooklyn, N.Y., launched recently an advertising campaign promoting letterpress printing and photoengraving. Advantages are highlighted by direct mail and in trade publications primarily directed to printing buyers and to advertising agency production people. An illustrated brochure, "The Advantage of Modern Letterpress," will be sent to colleges and schools nationally as well as to the trade.

Presensitized Offset Plates

Two folders on presensitized offset plates are available from Roberts & Porter, Inc., 622-626 Greenwich St., New York 14. One describes Enco Pacemaster negative-working plates with film-laminated paper base. The other covers Enco negative-working and positive-working aluminum plates. The plates come in sizes up to 26 3/4 x 36. Complete data on sizes, press and prices are given.

Foster Equipment Catalog

Foster Manufacturing Co., 13th & Cherry Sts., Philadelphia 7, has issued Catalog No. 7 covering offset composing room and newspaper equipment. A new overhead lead and slug rack for the composing room is shown with glass-top tables for paste-up and various storage cabinets and other items.

Color Printing Sales Markets

Available from the Graphic Reproduction Sales Division of Eastman Kodak Co., Rochester 4, N.Y., is an eight-page listing of "New Markets for Color Printers." It points the way to sales of material produced by Eastman's short-run three-color process.

Industrial Catalog From France

A hard-bound catalog of "Machines for the Paper and Board Industries and the Graphic Arts" has been produced by the

members of the Syndicat des Constructeurs de Machines pour les Industries du Papier, du Carton et des Arts Graphiques, 10 Avenue Hoche, Paris 8e, France. It is available in English, French, German and Spanish editions.

There are six sections corresponding to the six classes of equipment manufactured by the members of SCIPAG: pulp, paper and board-making machines; preprinting equipment; machines for the printing industry; printing machines for other industries such as wallpaper, metal-printing and textile; finishing and converting equipment, and equipment for drawing offices. Information is arranged alpha-

betically with cross-listings in order to find a manufacturer or a product or a process in any order.

Fluorescent Color Card Brochure

A color card brochure of Bold daylight fluorescent colors is available from Lawter Chemicals, Inc., 3550 Touhy Ave., Chicago 45. Several silk screened colors are shown with suggestions for use and technical information on ordering.

Catalog of Typro Display Faces

Fonts of type styles to be used with the Typro photolettering machine for display headings have been presented in a

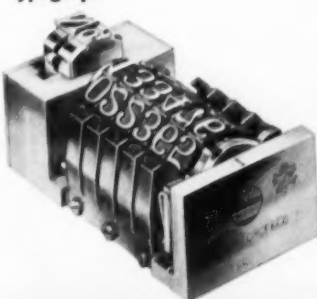
BIG numbers

sell... tags... tickets... labels

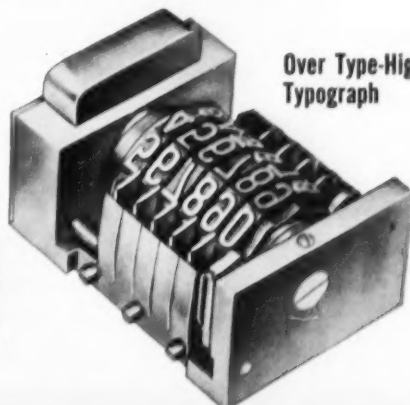
Print clear, sharp numbers in big sizes on tickets, labels, tags, baggage checks, etc. Large-Figure Typograph is type high, has 7/32" Roman or Gothic figures. Over Type-High Typograph is available with 1/4" to 1 1/2" Roman or Gothic figures, metal or rubber. These sturdy machines have hardened steel wearing parts... precision ratchets and pawls for accurate numbering at high speed.

Write for Force Rotary Heads and Typographs booklet.

Large-Figure
Typograph



Over Type-High
Typograph



WM. A. **FORCE** & CO., Incorporated
216 Nichols Ave.
Brooklyn 8, N. Y.

new publication available from the Halber Corp., 4151 Montrose Ave., Chicago 41. Standard faces, hand lettered styles, and specialties representing over 1,500 fonts are shown. Examples and suggestions for application are given.

Part B of TAGA Proceedings Out

Part B: Papers and Discussions from the proceedings of the eighth annual technical meeting, May 7-9, 1956, in Chicago of the Technical Association of the Graphic Arts has been published in book form. Papers, discussions, and business presented at the meeting are included with graphs and photographs. Topics in-

clude printability, ink, presswork, and photosensitive materials.

Double Coated Adhesive Tapes

Two tapes, one of paper and one of cloth, with adhesive on both sides, are shown with application to mounting plates, splicing paper, and other uses in a new brochure, "Double-Coated Tapes." It's available from the Johns-Manville Dutch Brand Division, 7800 S. Woodlawn Ave., Chicago 19.

Economy Offset Stock

Black and white and full color illustrations printed by offset demonstrate the use

of Javeline Coated offset grade in a folder offered by Champion Paper Co. Champion recommends this stock as an economical paper for folders, catalogs, mailers, broadsides, and other uses. Copies are available from Champion merchants.

Wheelwright Potomac Cover

Screen process, letterpress and offset methods were used to demonstrate the adaptability of Potomac Cover and Potomac Velour in a portfolio of Wheelwright stock offered by Mead Papers, Inc. Application of these papers is suggested for such use as menus, booklet covers and announcements. Copies may be obtained from all Mead-Wheelwright merchants or from the Advertising Dept., Mead Papers, Inc., 118 W. First St., Dayton 2, Ohio.



Gummed paper problems have you "tired"? Then Brown-Bridge has your answer—get the free demonstrator kit containing Flat-as-a-pancake gummed papers. Actual samples, printed by both letterpress and offset, give you a visual demonstration of their printing qualities.

You will also find a *Gumming Selector* and *Printing Surfaces Specifier* in the kit. Use it in conjunction with the actual samples and you'll have the most complete guide to efficient and effective use of gummed paper yet devised. Ask for kit P-327.



The Brown-Bridge Mills, Inc., Troy, Ohio

NEW YORK, 6 East 45th St. • CHICAGO, 608 W. Dearborn • PHILADELPHIA, 315 Clwyd Road, Hala-Cymwyd, Pa. • ST. LOUIS, 4328 Lindell Blvd. • FT. WORTH, 2737 Tillar • SAN FRANCISCO, 420 Market St.



Mead offers booklet of Wheelwright Potomac stock

Cooper & Beatty Type-o-File

A new approach in presenting type specimens has been developed by Cooper & Beatty, Ltd., 196 Adelaide St. West, Toronto, Ont., in the form of a Type-o-file. This is a well designed filing box containing five spiral bound books, each covered in a different color with a matching tab indicating its contents. The five designations are text types, sans serif, decorative, scripts, square serif, and one on ornaments.

Each type face is coded with a number. A specimen selection chart is included also with code numbers to provide a cross index to each book. The code numbers also are intended for exact copy computation when used in conjunction with the Cooper & Beatty Type-o-graf.

In addition, there is a specimen chart of type faces available for photo-typography. The Type-o-file is available without charge to clients and costs \$20 to others.

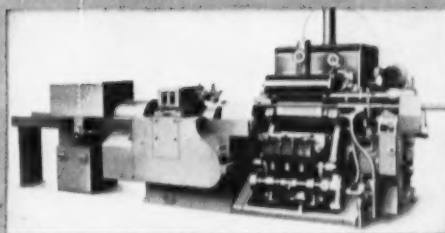
Textbook Budgeting in Schools

The H. Wolff Book Manufacturing Co., New York City, is sponsor of the production and distribution of "Budgeting for Textbooks," a 32-page booklet designed to encourage the use of more and better textbooks in the nation's schools. The

SEE HOE

for this M-A-N equipment

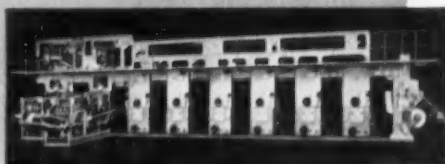
M-A-N PLATE CASTING MACHINES — New and exclusive pressure casting techniques combine efficiency and simplicity of operation with quantity and quality stereotype plates. The reduction, by almost half, of metal turnover, due to the elimination of tails, plus the resultant lower casting temperature, make this equipment the most economical to operate. It is shown coupled to a M-A-N Plate Finisher.



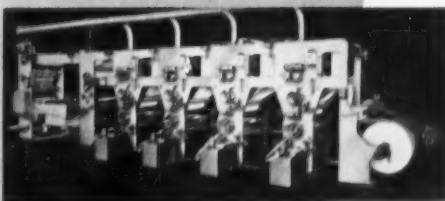
M-A-N MULTOPRESS AUTOMATIC HYDRAULIC MATRIX PRESS is built in 1000-ton capacity with 25" x 30 1/2" platens for extra heavy duty job and newspaper work, 800-ton capacity with 25" x 30 1/2" platens for heavy duty newspaper, job and magazine work, and 550-ton capacity with 20 1/2" x 26 1/2" platens for job and magazine work. It may be arranged for steam or electrical heating and meets a wider range of requirements than any other molding press on the market today.



M-A-N WEB OFFSET PRESS — Supplementing Hoe's press line, the M-A-N web-fed offset press is designed to produce large or medium-sized editions such as telephone books, catalogues, magazines, etc. at high speed with the highest quality printing. It can be equipped for sheet delivery or folded product as desired.



M-A-N ROTOGRAVURE PRESS (NARROW WIDTH) — Heavy duty rotogravure web presses for single and multi-color printing of fixed or variable formats can be equipped with sheet deliveries, re-reeling devices or folders for double and multi-folds with stitching device if required. These presses are suitable for the printing of magazines, posters, wrapping paper, parchment and cellophane.



M-A-N LETTERPRESS MAGAZINE AND BOOK PRESS — The M-A-N web-fed, sheet delivered, rotary book printing press prints 12,000 30 1/8" x 41 1/4" sheets per hour. It has a complete printing unit for first side printing and another complete printing unit for second side printing, plus an imprinting cylinder for spot color.



AND ALSO SEE HOE for this additional M-A-N equipment: a curved plate shaving machine, flat and curved routing machines, and a straight edge trimming machine.

It will pay you to get in touch with Hoe

R. HOE & CO., INC.

910 East 138th Street, New York 54, N. Y.
BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO



SIMCO GUARANTEES ITS ELIMINATION!

The SIMCO "Midget" will eliminate static effectively . . . safely . . . inexpensively . . . under all operating conditions! SIMCO has a complete line, including new "shockless" bars which are safe even in inflammable atmospheres.

the **SIMCO** company
920 Walnut St.
Lansdale, Pa.

Send today for information.

SIMCO COMPANY
920 WALNUT STREET
LANSDALE, PENNA.

I.P.

Please send me information about the SIMCO "Midget".

Company

My name Title

Street

City Zone State

Type of machine:



Portable Automatic **SHEET COUNTER and MARKER** for Press Delivery Skid Loads

- Eliminates counting time—builds profits.
- Fits all press sizes and sheet sizes.
- Count set by simple toggle arm selector.
- Count easily adjusted for zero start.
- Count readily corrected for spoiled or pulled sheets.

This compact, portable unit automatically counts and marks sheets being stacked at the delivery end of presses, sheeters, die cutters, etc. Costly hand counting is eliminated—absolute accuracy is insured.

The solenoid-operated counter is activated by a count pick-up switch on the machine, with uniform marking tabs inserted into the stack at pre-determined intervals. The standard counter permits marking sheets at intervals of 50, 100, 200, 500 or 1,000. For odd counts, a Cyclo-Monitor control is furnished, permitting selection of any count interval from 1 to 2,000.

Counter & Control now offers a complete line of automatic marker inserters for every type of job—general purpose or special. Compare your present sheet counting costs and the savings obtainable with one of these new units. Ask for recommendations (no obligation).

WRITE NOW FOR BULLETIN 401

**COUNTER &
CONTROL CORP.**
5217 W. Electric Ave.
MILWAUKEE 19, WISCONSIN

booklet details a realistic method of budgeting so that the school textbook shortage can be overcome.

Tables outline recommended instruction materials for the first six grades and show approximate average net prices of selected high school texts, workbooks, and tests. Copies are available from the American Textbook Publishers Institute at 232 Madison Ave., New York 16.

Sound Movie on Color Available From Interchemical Corp.

Interchemical Corp. has released "This Is Color," a 27-minute sound film showing the physics of color with nontechnical narration of interest to four-color process printers. It shows that color, not a permanent characteristic of physical objects, depends on the nature of the human eye, and that colors change as the light under which they are viewed changes. One sequence shows five principal colors and the changes which take place when the light source is varied.

Arrangements for borrowing the film may be made with Interchemical representatives or through the company's headquarters at 67 W. 44th St., New York 36.

Cabinet of Paper Samples

Saxon Paper Corp., 240 W. 18th St., New York City, has made available a "Paper Parade" sample cabinet with seven sections containing over 200 swatch books of all types of paper made by leading mills throughout the country. It is printed red on medium gray, and made of steel for

heavy and long duty as a guide for buyers in selecting stocks for specific purposes.

Hiring Office Personnel

Martin Publishing Co., Box 481, La Mesa, Calif., is again offering copies of its folder, "How to Hire Office Personnel." Recruiting, screening, testing, requirements, and other specifications are covered. Requests for copies should be on company letterhead with the official position of the person to receive the folder stated.

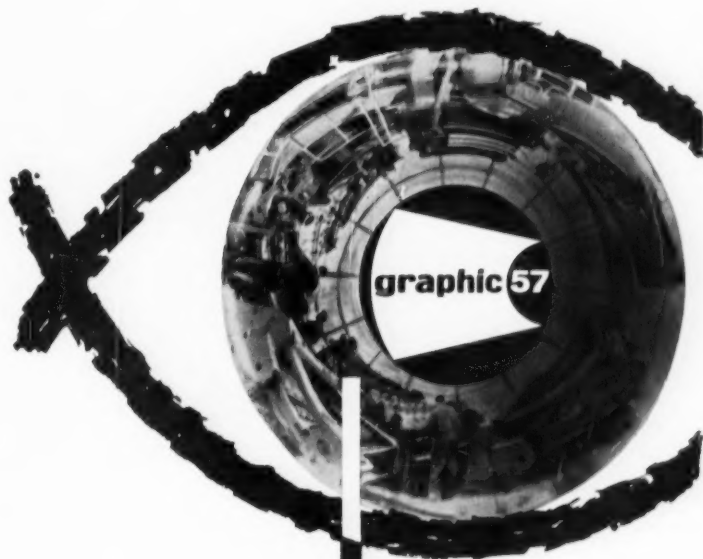
Five Great U.S. Industries

"America's Five Greatest Industries," the latest issue of the "Since 1852" series,

is available from Sorg Paper Co., Middletown, Ohio, and its distributors. The origin, growth, and development of the automobile, meat packing, steel, petroleum, and paper industries are traced. Included are illustrations and trademarks of large companies in these fields.

Allied Paper to Build New Mill

Plans for building a semichemical pulp mill in Kalamazoo, Mich., have been announced by Allied Paper Corp. The mill will have either a 100-ton capacity costing between \$4- and \$4½-million, or a 200-ton capacity at \$7- to \$7½-million. At least 18 months will be needed to construct the plant.



**You have a date
with progress in
beautiful
Switzerland**

Lausanne, Switzerland
June 1-16, 1957

graphic 57

**the International Exhibition of Printing Industries
and Allied Trades. 6 Avenue Mon-Repos, Lausanne, Switzerland**

20 halls half a million sq. ft.
of exhibits.

Over 400 exhibitors:
printing machines,
printing materials,
papers, inks, cardboards,
finished products.

Ultra-modern fair grounds.

For information write to:

Printing Industry of Pittsburgh new officers on stairs are (bottom to top, l.): D. E. Shaw, secretary; H. M. Fritz, Sr., national director; directors W. M. Hamilton, R. M. Edgar; H. B. Kline, membership committee chairman. Middle: A. H. Gratz, president; F. A. Roney, national director; W. J. Bauer, director; J. M. Davis, education committee chairman; C. E. Wise, director. Right: D. E. Freuden, vice-president; A. W. Rippl, treasurer; directors A. W. Tippler, J. H. Manning, C. L. Shook, W. G. Weissgerber, L. W. Gaupp



BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

Index of LTF's Formulas

FORMULARY FOR SOLUTIONS USED IN LITHOGRAPHY, compiled by Robert F. Reed (Lithographic Technical Foundation, 131 E. 39th St., New York 16. \$1.20 to members. For \$4.35 nonmembers may order from THE INLAND PRINTER Book Department).

All of LTF's published formulas that have stood the test of time are assembled and indexed for quick reference without trying to recall the bulletins in which they first appeared. The value of these formulas has been established "not only through laboratory research and testing, but also through months or years of successful practical use in lithographic shops." Instructions for preparing and using each formula are given, together with any precautions that should be observed. The appendix includes comparisons of U.S. and Metric System weight and volume measurements, and formulas for converting Fahrenheit temperatures to Centigrade and vice versa.

Office Duplicating Machines

MANUAL OF OFFICE REPRODUCTION, by Irvin A. Herrmann (Office Publications Co., 232 Madison Ave., New York 16. \$3.25).

This book describes all office duplicating and reproduction methods and gives the advantages and disadvantages of each. How to make economical use of already existing equipment, how to combine advantages of one process with others, when to use certain systems, and what new equipment is most advantageous to add to existing systems, are explained. Photocopying, microfilming, data processing equipment, automatic typewriters and punched tape are some of the systems covered. Charts and pictures are included.

Textbook on Rotogravure

ROTOGRAVURE, by H. M. Cartwright and Robert MacKay (THE INLAND PRINTER Book Department. \$15.35).

This is a survey of European and American methods of rotogravure. It deals mainly with modern techniques against a background of basic principles. Theory

and application are dealt with comprehensively in factual language for managers, technologists and technicians. The three sections into which the book is divided are on the background of rotogravure, rotogravure engraving techniques, and printing and converting.

Herbert Mills Cartwright is considered a leading authority in the field of rotogravure and is head of the department of photographic processes at the London School of Printing. He developed photogravure techniques and wrote a book called *Photogravure*. Robert MacKay is president of Southern Gravure Service, Inc., with plants in Louisville, Ky. and Oakland, Calif. He has developed and patented devices for measuring color and light densities as applied to rotogravure engraving.

Offset, Duplicating Cost Tables

COST AND PRODUCTION TABLES OFFSET AND DUPLICATING LITHOGRAPHY, by Fred W. Hoch (THE INLAND PRINTER Book Department. \$5.35).

This newly revised edition of the book first published in 1945 contains a new section on the field of duplicating. There are 19 tables on money values and time allowances for the operations of opaquing, stripping, platemaking, make-ready and running for both single- and two-color presses, and other phases. The economic hour costs for lithography for 1956-1957 are included with the standard estimating form for offset.

Report for Direct Mail Creators

REPORT OF THE FIRST DIRECT MAIL AGENCY AND COUNSELORS' MEETING (Direct Mail Agency and Counselors, 18120 James Couzens Highway, Detroit 35. \$5).

Eighteen subjects ranging from "Costing, Billing and Profits" to "Sales, Advertising and Publicity" are covered in this 50-page report, the first of its kind available to professional direct mail creators and counselors.

Book on Paper From India

From the other side of the world comes a book on paper called the *Paper Trade*

Manual, published by Raghunath Dutt & Sons, Ltd., "Ragunath Buildings," 32-B, Brabourne Rd., Calcutta-1, India. It contains chapters on paper making in India, a historical survey, paper classifications and uses, tables and calculations of Indian weights and English linear measure, trade rules, a glossary and other information.

Sixth Annual R&E Meeting Report

Proceedings of the Research and Engineering Council of the Graphic Arts Industry sixth annual meeting last May in Chicago have been issued in 172-page book form. Contents include reports from the council's graphic arts maintenance and printability committees, and reviews of research progress achieved by various companies and institutions. Other reports deal with cold composition, letterpress plates, air conditioning and more effective use of human resources. Copies at \$10 each are available from the council's managing director Robert E. Rossell, 5728 Connecticut Ave., N.W., Washington 15, D.C.

Type Specimen Work Book

ADTYPE WORK BOOK (THE INLAND PRINTER Book Department. \$48.50).

This book is intended to serve as one complete specimen book of all the latest type faces. This simplified type specification system with complete showings of all sizes of more than 300 type and phototypographic alphabets to 66-pica measure, should be useful in ordering all kinds of type and in visualizing layouts. Body type is set in solid and one- and two-point leaded blocks.

The loose-leaf pages can be removed for tracing and making comparisons. The book is 11x14 inches and is metal hinged with a binder of buckram. Supplementary pages of new type faces as they come into use will be sent to each owner without cost. Customers who purchase \$500 worth of type from Adtype Service Co., 916 Formosa Ave., Los Angeles 46, within six months after obtaining this book, will receive a credit for its full price.

Adtype Work Book allows faster type ordering



**ADD
THE
RIGHT
TOUCH**

*to your
next
printing
job*



...with **EAGLE-A**

**QUALITY EMBOSSED
COVER**

ADD A

NEW
TOUCH

*to programs, catalog and booklet covers...
portfolios, menu covers and direct mail pieces...
sales manuals and heavy-duty envelopes*

...with

EAGLE-A QUALITY EMBOSSED COVER

Touch this sheet. Feel its rich, leather-like texture. See how the printing sparkles! You'll add the same touch of excitement to *your* printing jobs—when you use Eagle-A Quality Embossed Cover. Your customers will like the beauty, surface interest and durability of this stand-out cover paper. And you'll like the dependable way it prints, varnishes, embosses and folds. Eagle-A Quality Embossed Cover has a Sheridan Press finish, and each sheet is individually embossed. You'll find it excellent for offset, letterpress or gravure printing. Available in substance 90, sizes 20 x 26, 23 x 35 and 26 x 40 — in white, and these brilliant colors: dark blue, russet, ivory, scarlet, light gray, brown, yellow and dark green.

For sample booklet or test sheets of Eagle-A Quality Embossed Cover, call your Eagle-A paper merchant, or write directly to Dept. P, American Writing Paper Corporation, Holyoke, Mass.

EAGLE-A PAPERS

BONDS: Coupon, Agawam, Contract, Acceptance, Trojan, Quality, Type-Erase and Translucent Bonds

THIN PAPERS: Coupon, Agawam, Trojan, Quality and Type-Erase
Onion Skins; Quality Manifold

LEDGERS: Acceptance, Trojan and Quality Records

INDEX BRISTOLS: Acceptance and Quality Indexes

TEXT and COVER PAPERS: Quality Text, L'Aiglon Text, Quality Cover, Quality Embossed Cover, Leathertone Cover; Agawam, Quality and Chester Vellums

EAGLE-A BOXED TYPEWRITER PAPERS and Envelopes-to-Match

AMERICAN WRITING PAPER CORPORATION • HOLYOKE, MASSACHUSETTS

Printed on Eagle-A Quality Embossed Cover, Ivory, Sub. 90

DO YOU KNOW THAT...

DOYLE FELTON has been appointed business promotion manager of the Eldora newspapers including the commercial printing section of the Herald-Index Publishing Co., Eldora, Iowa.

CARL C. JUDKOFF, Cantigny Printing & Stationery Corp., has been reelected president of the Stationers Association of New York.

GEORGE HARRAGAN, vice-president of Prospect Press, New York City, has resigned after a printing career of 70 years.

JOSEPH PARTIPILO has been appointed head of the newly created engineering and methods department of the Regensteiner Corp., Chicago.

ARTHUR I. LEVINE, president of Ad Press, Ltd., is president emeritus of the 42nd St. Beth David Hospital, New York City. HARRY E. GOULD, president of Reinhold-Gould, Inc., has succeeded Mr. LeVine as president of the hospital.

ARTHUR H. ENGLISH, formerly with Plimpton Press, Norwood, Mass., has joined the New York division of the Whitaker Paper Co. as director of book publishing sales.

LLOYD SMILEY, formerly a management consultant with Drake, Startzman, Sheahen and Barclay, New York City, has become industrial engineering director of the eastern division of Western Printing and Lithographing Co., Racine, Wis.

The 75,000th Original Heidelberg press, a 10x15 platen, manufactured by Schnellpressenfabrik AG in West Germany, was delivered to Pandick Press, Inc., New York City, recently by Heidelberg Eastern Sales, Inc. Vice-president and general manager Ira J. Lipson presented a hand-illuminated scroll bearing congratulations from Original Heidelberg to Pandick president, Miss A. C. Pandick



ALBERT F. TIEDE is the new sales manager of the Alfred Allen Watts Co. business forms division in metropolitan New York.

EDWYN GROSSMAN, executive vice-president, Thompson Co., Printers, New York City, has been elected president of the National Foundation of Muscular Dystrophy, Inc.

HERB KENNEDY has returned to Rolph-Clark-Stone, Ltd., Toronto, Can., as assistant foreman after being on loan to Miller Lithographic Co. as foreman.

STEVE BRESK, chief estimator for the Rein Co., Houston, Tex., was guest speaker at the University of Houston Printing Industries Club.

HERBERT E. FOG is the new vice-president in charge of production and EMANUEL LAVORATA is vice-president in charge of sales for Sterlip Press, Inc., New York City.

THOMAS F. MCGRATH, who retired in 1954 after 60 years of service for Williams Press, Inc., Albany, N.Y., died recently at the age of 80.

STEWART S. JURIST has resigned as assistant to the president of the Direct Mail Advertising Association, New York City.

ERIC KOLB, industrial designer, is chairman of the committee which will award citations for the best folding cartons and shipping containers selected for

Stickin' Around with KLEEN-STIK

Kleen 'n Krisp for RY-KRISP



IDEA NO. 102

Telling shoppers about the many tasty menus featuring famous RY-KRISP is a b-i-g job. But the ingenious ad staff of RALSTON-PURINA CO., St. Louis, made it easy with this novel die-cut "Smorgas-Board," featuring two inviting "Take-One" recipe pads. And they made it easy for retailers, too, by using four heavy-duty KLEEN-STIK Strips on the back flap to make the display stick tight on shelf or counter! Mighty tasty production job by CONTINENTAL LITHOGRAPHERS, INC., St. Louis.

Outstanding
P.O.P. Ideas
Featuring the World's Most Versatile Self-Sticking Adhesive!

Three Jobs . . . Three Labels



IDEA NO. 103

Building a name . . . displaying product features . . . identifying contents—three different jobs attractively and efficiently handled by KLEEN-STIK Labels, on this sample display box for MERCK & CO., Rahway, N.J., pharmaceutical house! Designed by Merck's B.H.J. POWERS, Gold Foil KLEEN-STIK was chosen for the top label because it "outshone" gold stamping; inside and bottom labels were printed on Kromekote KLEEN-STIK for high visibility. "Terrific trio" by CAMEO DIE & LABEL CO., N.Y.C. All feature famous KLEEN-STIK — no "stickable" on plastic and other hard-to-label surfaces.

Make sure your customers know about KLEEN-STIK — the valuable "extra" that builds extra business for you. Write today for your big free "Idea Kit".

KLEEN-STIK Products, Inc.

Pioneers in Pressure-Sensitive
for Advertising and Labeling
7300 W. Wilson Ave. • Chicago 31, Ill.

display in the Fifty Packages of the Year exhibition sponsored by the American Institute of Graphic Arts.

NELSON MCMICHAEL, formerly with Curtis Publishing Co. and Phototype Engraving Co., Philadelphia, has been named Philadelphia area sales representative of Intaglio Service Corp., New York City.

EDWARD F. MYERS, general manager of the Maurice Leiser Co., Baltimore, Md., has been elected executive vice-president.

JARED C. MILLAN has been named factory representative in New York City by the Printing Machinery Co., Cincinnati.

JACK OGILVIE, Olmstead-Kirk Paper Co., Dallas, Tex., sales representative, was

named "Man of the Year" by the Dallas Litho Club.

FRANK I. SEYMOUR of Sinclair & Valentine Co., New York City, has been re-elected president of the Executives' Association of Greater New York. FREDERICK H. PINKERTON of Reinhold-Gould, Inc., is chairman of the board.

RICHARD R. WHITE, formerly with Scoville Manufacturing Co., has become vice-president and sales coordinator of Advertising Composition Co., New York City.

CLIFFORD J. JOHNSON, previously with Time, Inc., and Printing Developments, Inc., has been named general sales

manager of Southern Graphic Arts Supply Co., Atlanta, Ga.

JOHN SCHNEIDER has become eastern sales representative and technical adviser for General Graphic Arts Supply Co., Inc., New York City.

EDWARD F. BREWER has been named manager of professional and technical sales promotion in graphic arts and other fields for Anso, Binghamton, N.Y.

MELVIN L. BECK, formerly associated with George F. Motter's Sons, has become sales service director for Champion-International Co., Lawrence, Mass.



William Carmichael



Melvin L. Beck

WILLIAM H. CARMICHAEL has left the Arvey Corp. in Jersey City, N.J., to become vice-president and director of sales for Lutz and Sheinkman, New York City. DONALD S. HUTCHINSON, formerly in charge of sales, has been appointed vice-president and assistant to the president. GEORGE N. LEE has been named creative merchandising director.

PAUL P. PORTER, JR. has succeeded JOHN E. SLY as Du Pont Photo products department advertising manager. Mr. Sly is now a special advertising research and marketing adviser for the fabrics and finishes department.

RICHMOND V. HEUVEL, formerly executive vice-director, has been elected president and treasurer of Trautmann, Bailey & Blampey, lithographic house in New York City. He succeeded CHARLES PHILLIP SCHMID who died recently after serving the company for 49 years.



Charles P. Schmid



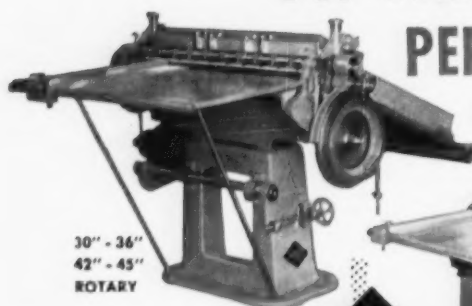
Richmond V. Heuvel

BERT S. STEINER has been appointed manager of the Miehle Printing Press and Manufacturing Co. San Francisco sales office to replace HAROLD IVERSON who has retired and is serving as a consultant.

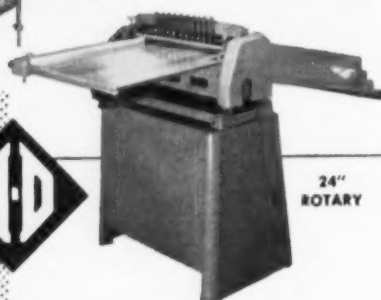
AARON P. MITCHELL, who was Riegel Paper Corp. vice-president and general sales manager, has been appointed senior vice-president for sales. FREDERICK S.

For today's FINEST PERFORATING

THESE MACHINES
ARE UNEQUALLED



30" - 36"
42" - 45"
ROTARY



24"
ROTARY



• SLOT HOLE AND
• ROUND HOLE PERFORATING

22"
ROTARY



19"
ROTARY



3-IN-1 AUTOMATIC
FEEDER - PERFORATOR - JOGGER

These are the ultimate in quality perforating units . . . designed for top performance, utmost efficiency and maximum production . . . to make money for you. Get details.

NYGREN-DAHLY COMPANY

1422-32 ALTGELD ST.

CHICAGO 14, ILL., USA.



Give your jobs more sparkle with new, brighter Hammermill Index

Two fine shades of Hammermill Index—white and buff—have been made brighter, more attractive than ever. They give your cards, display pieces, tags, better readability—more customer appeal.

And Hammermill Index now contains Neutrancel®—the exclusive pulp Hammermill now makes from northern hardwoods. Blended with other fine papermaking fibers, Neutrancel gives Hammermill Index better formation, a smoother, more velvety surface for clearer writing, printing and typing. Erases well, too. Made to last . . . and last.

You can get Hammermill Index in the new, brighter white and buff, and in clear canary, blue, green, salmon, cherry.

And for return mailers and utility bills, use Hammermill Post Card, a popular companion line for Hammermill Index. Hammermill Paper Company, Erie, Pennsylvania.

HAMMERMILL INDEX

LEINBACH has succeeded him as sales manager and continues as a vice-president.



Rocco E. Giorgio



William J. Howe

ROCCO E. GIORGIO has been appointed Northeastern District manager of the Lanston Monotype Machine Co., Philadelphia, to replace W. J. HOWE, retired.

HARRY R. JONES has been appointed by Miller Printing Machinery as Chicago branch manager. A. E. BRADLEY has been transferred from Kansas City to become branch manager in New York.



Harry R. Jones



A. E. Bradley

BERNIE F. THOMAS, formerly with Studebaker-Packard Corp., has been appointed director of public relations of the Dayton Rubber Co., Dayton, Ohio.

THE WERTHEIM CO., typesetters, New York City, has doubled its space at 108 Fulton St. and added a fourth Intertype machine and a Filomtype machine.

DIAMOND TYPESETTING CORP., New York City, whose services include 3½-point setting, has moved to larger quarters at 30 Ferry St.

ROBERT E. BROWNE has been appointed production engineer for Mergenthaler Linotype Co. in Cleveland. He succeeds W. A. GETTLINGER who retired after 42 years of service.

K. B. MURPHY has been appointed sales manager of Minnesota Mining & Manufacturing Co.'s new St. Paul, Minn., branch. HARVEY M. MICHELSON has been promoted to printing products sales manager at Chicago. EDWARD W. ARCHBOLD has become sales supervisor of the Cleveland branch.

WILLIAM J. ROTHMICH, newly elected vice-president of Interchemical Corp., New York City, has had his former position of Textile Colors Division head filled by WILLIAM N. DAVIES. KENNETH B. LANE has become secretary and legal staff head to replace FRANCIS A. E. SPITZER who is now vice-president of the International Division.

Electrotypers Association Plans New Self-Advertising Program

The public relations committee of the International Association of Electrotypers & Stereotypers is readying a self-advertising program for presentation at the organization's spring conference April 10-11 in the Statler Hotel, Buffalo, N.Y.

First appraisal of self-advertising gathered from members in response to an appeal from Floyd C. Larson, executive secretary-treasurer, was made at January meetings. He had called for material from which promotional advertising for letterpress printing for selling electrotypes and stereotypes could be prepared for use in the association's national trade, advertising, and packaging publication advertising. "In addition, it is hoped," he said, "that we will be able to prepare kits of suggested advertising layouts and copy, with mats or electros, for use in local direct mail and advertising efforts."

The public relations committee, headed by James H. Manning, Standard Electrotype Co., Pittsburgh, is issuing this month a revised edition of "Basic Requirements for Electrotypes." It was prepared by the Maurice Collins public relations counselors for the association, in cooperation with a committee chaired by Carl N. Becker, Becker Electrotype Co., Milwaukee.

Due for publication soon is a new publication, "How Electrotypes Are Made and Effectively Used by the Letterpress Industry." Public relations committee and counsel efforts also include a "Production Panel for Packagers" meeting program, and a trade journal monthly feature or department to solve certain letterpress production problems.

A statement from association headquarters in Cleveland said that "the committee's direct mail program will be expanded, and the letterpress cooperation committee is expected to produce additional material for public relations use. Advertising in trade journals will put primary emphasis on selling electrotypes and stereotypes, with a secondary purpose of promoting letterpress printing."

Joseph Herberger, New York Craftsmen Club Founder, Dies

Joseph F. Herberger, believed to be the last surviving founding member of the New York Club of Printing House Craftsmen, died Jan. 13 at his home in Hamden, Conn. He was a past president who became an honorary life member with John Ramming, another founder who died some months ago.

Mr. Herberger was a compositor who served J. J. Little & Ives Co. and became plant superintendent of the old New York Monotype Co. In 1919 with Sam Green he founded what was then known as Triangle Monotype Composition Co. He was president when he retired 11 years ago.

New IPI Plant in Cincinnati

The Printing Ink Division of Interchemical Corp. has opened an inkmaking plant in Cincinnati, Ohio. It is nearly 600 feet long and contains over 110,000 square feet of floor space. Special varnishes and all types of printing inks will be produced there. Laboratories for research and giving technical aid to printers are housed in the new plant.

Carl N. Becker (left) of Milwaukee, public relations chairman, and Elmer M. Schwartz (right) of Chicago, president, International Assn. of Electrotypers & Stereotypers, present to Louis Flader an award for outstanding work at 60th annual convention in Detroit of American Photoengravers Assn.



How to Make Your Records Serve Your Cost System

(Concluded from page 53)

running hours, converted into horsepower hours by applying the horsepower of each motor to the running hours of that unit of operation. In this case, it is unlikely that the horsepower formula has been used for any other purpose. This will be the first case of not using already similar information. There are compensations, however, as in several cases in which the proprietor took an interest in this phase of operation. One owner learned to his amazement that in several instances larger motors would have increased his production record, and he changed them accordingly. Do you think this was a worthwhile discovery through the medium of establishing a correct basis for costing and selling purposes?

(3) *Departmental Direct Supplies and Expense*—These items will include such monthly expenses as supplies for the various units of operation and can easily be picked up from the ledger, or better still, from the invoice as it will carry more particulars.

Then there are repairs, including replacement of minor parts. Such items must be charged to the equipment on which the break occurred, rather than to charge it all to general factory for distribution over the entire plant. If the latter is done, good running equipment is penalized for the shortcomings of the not-so-good equipment. There is no direct accounting of how much the press is costing the proprietor in the way of repairs and upkeep, besides the lag in production.

All such charges should be signed or initialled by the superintendent or the foreman to show that the work was done on a certain press. It could be that this is a departure for some owners but it is such a slight one, and offers so much satisfaction, that the physical effort needed for putting the plan in force is very small.

(4) *Gas Costs*—In plants in which gas is being used for the productive effort, it is fairly easy to work out a formula of units covering the equipment on which it is used. Then apply this figure to the monthly gas account.

(5) *Spoilage*—A new docket or ticket should always be issued for spoiled work. The expense of such replacement should be charged to the department in which the spoilage occurred. On the other hand, there are many cases in which two or three departments may be responsible for this expense item. There are, of course, different formulas which may be followed for its recovery, but they are too lengthy to deal with here.

(Editor's note: Miss Ottaway will continue her discussion of current expense items next month.)

You Can Easily Stitch

An Average of up to 2500 Books Per Hour with the

Rosback[®] AUTO-STITCHER

Auto-Stitcher Features

- **Basic machine has two stitching heads and slide stacker delivery.**
- **Seven accessory attachments, including continuous belt delivery, are available to meet the requirements of printing plant or bindery of any size.**
- **Low in price—less than half that of any gang stitcher.**
- **Cuts Costs—as much as 50% or more when compared to hand stitching.**
- **Handles short runs at low cost—saves tying up expensive gang stitcher equipment.**

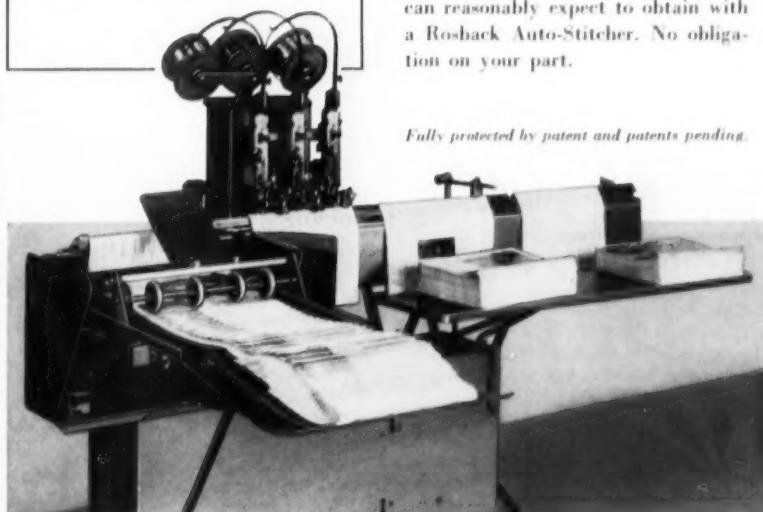
The experience of hundreds of owners of Rosback Auto-Stitchers proves you can get your stitching costs down to rock bottom.

These owners report an average daily production of stitched books at a rate up to 2500 an hour.

Furthermore, time and labor cost savings (as compared to hand-stitching) can reach as high as \$2.00 per thousand books. Many users tell us such cost savings have completely paid for their Auto-Stitchers in a very few months. A Rosback Auto-Stitcher can be your most profitable investment.

Ask us to prove the value of the Auto-Stitcher on your work. Send us samples of your average stitching jobs. We'll gladly give you careful, conservative estimates of the production you can reasonably expect to obtain with a Rosback Auto-Stitcher. No obligation on your part.

Fully protected by patent and patents pending.



The Auto-Stitcher shown here is equipped with a third stitcher head, continuous belt delivery and second feeding station.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,
GANG STITCHERS AND PAPER PUNCHING MACHINES

Baltotype

LINE SERVICE

Adds variety to your composition without increasing your production cost.

Select any face in our catalog. You buy only the type, no spacing unless requested. Any number of lines in any size. Moderate per inch charges are usually a fraction of the font cost. Minimum charge is \$1.25.

SORTS SERVICE

The best ever devised for the industry. Each character furnished in the proper quantity based on daily use. Your cases are always ready for normal requirements. Remember — a full case makes a fast comp!

15 S. Frederick Street, Baltimore 2, Md.



**Sparkling
Clean**

WITH JUST A FEW DROPS OF

PHENOID

- Unbeatable for cleaning type and ink-encrusted cuts and press parts.
- Works fast on red process, high gloss and quick drying inks.
- Harmless to wood, metal, fabric or hands.
- Favorite of pressmen for years.

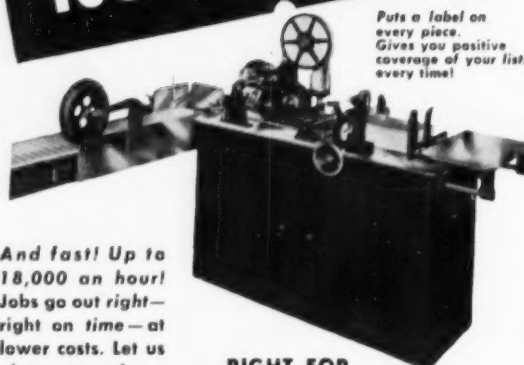
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Chalmers Chemical Co., 123 Chestnut St., Newark 5, N. J.

CHESHIRE LABELING MACHINES

**CAN'T MISS... CAN'T SKIP...
100% ACCURATE**



And fast! Up to 18,000 an hour! Jobs go out right—right on time—at lower costs. Let us show you how CHESHIRE will improve your mail methods—pay for itself in savings.

RIGHT FOR

- Magazines ● Catalogs
- Newspapers ● Direct Mail
- Booklets ● Postcards

Write today for full details!

CHESHIRE

Mailing Machines, Inc.

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Chicago 22, Illinois

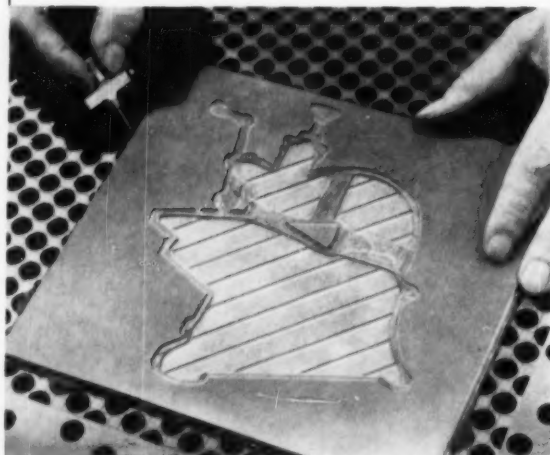


STERLING TOGGLE BASE

Precision ground to give an accuracy unequalled by other methods of machining
PMC Sterling Toggle Base in magnesium or semi-steel simplifies lock-up—saves time—increases profits.

THE PRINTING MACHINERY CO.

436 Commercial Square
Cincinnati 2, Ohio



CRAFTSMEN CORNER CUTTERS

THREE OUTSTANDING, COST-CUTTING MODELS



For versatility and performance . . . for production with economy . . . there is no beating CMC-designed corner cutters. Rugged hydraulic clamp and cutter assure smooth cutting action through the entire stack, up to 4½", while the ram and hold-down exerts over ½-ton pressure. Top and bottom knives eliminate old-fashioned, inefficient wood blocks . . . a generous-sized work table (20" x 36") with an ample jogger back, permits peak production and precision cutting.

Finger-tip guides with a micrometer adjusting screw insures accuracy in stock positioning and reduces to a minimum time consumed in making changes between jobs. Here is a unit incorporating every advanced design feature and the finest in materials . . . at a price comparable units can't touch!

➤ Versatile, foot-operated cutter with many unique features. Top and bottom knives accept lifts up to 2½" . . . adjustable 45° angle gauges and self-adjusting clamp, plus heavy-duty knife bar and rigid guides, assure accuracy. Set of #1 knives included in low price. Bench model also available.

➤ Other features . . . unique pump with leak-proof reservoir, adjustable paper clamp for finger safety, 40 strokes per minute operation, rugged ½ HP motor for 110 AC, 60 cycle use, large selection of knives and special dies, heavy gauge steel cabinet and enclosed scrap bin, dimensions: height, 54", length, 36", width, 21". Shipping weight, 350 pounds.



CRAFTSMEN MACHINERY CO.

75 West Dedham Street, Boston, Mass.

Tel. COpley 7-5390

NEW PRODUCTS MANUFACTURED BY CRAFTSMEN

- Craftsmen junior lead and rule cutter
- Finger touch lead and rule cutter
- Superior mitring machine
- Victor mitring machine
- 6 models of hand printing presses
- CMC corner cutter
- (Bench, pedestal and power driven models)
- Gramaco embossing presses
- (5 models, power & hand operated)
- Gramaco rubber plate maker

Blatchford Metal salesman makes like economist

*. . . plugs profit leak
for legal forms printer*



"With the customers I have," roars Charlie, "who could get a thin dime more per thousand? And my costs are sky rocketing. Take type metal . . ."

"Go ahead, Charlie!" I say, "Take type metal. Take this wet dross I just picked out of your dross drum. Look at this chunk! It's loaded with good metal. That's money out of your pocket!"

"Matter of fact that's why I'm here," I went on, "maybe we can plug the leak."

Charlie and I pinpointed the trouble in a jiffy. I dunked my metal thermometer in the remelt pot and it read close to 900°. That was the tip-off. Charlie's new remelt man was pouring in too much heat.

Simple? Sure! But without Blatchford's periodic tests of metal, hot or

cold, this and other printers could go on losing money this way for years.

**Blatchford's service policy is
founded on protecting your profits**

Blatchford Metal salesmen *know* printing and printers' metal problems . . . and are quick to note and advise of wasteful metal practice anywhere along the line. Call in a Blatchford man—his savvy can save you money.

NEW! Blatchford "POTSTIK"



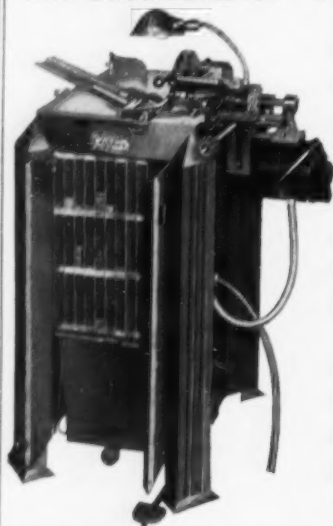
. . . the *improved* lubricant and dross reducer. Helps keep machine's hot metal system working smoothly. Helps cut dross loss in re-melt operation. Ask the Blatchford man to show you how the "POTSTIK" saves time, trouble, money.

E. W. Blatchford Dept., NATIONAL LEAD COMPANY—Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis, New York; E. W. Blatchford Co.; New England; National Lead Co. of Mass., Boston; Pacific Coast; Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City; Canada: Canada Metal Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.



Blatchford for service

RICHARDS' "CLIPPER"



CLIPPER
Rolling Table-Saw
3 Models

MACHINES THAT
GIVE TOP
PERFORMANCE
For
Printers
Stereotypers
Photoengravers
Electrotypers

Also
Richards
Modern Routers
Mortisers
Saw-Trimmers

Designed and
Built by a Printer
For Printers

Send for Stratosphere Folder

J. A. RICHARDS CO.

903 N. Pitcher St.

Kalamazoo, Mich.

LOOK HOW AMERICAN EVATYPE RUBBER PLATES SAVE MONEY FOR YOU!

Require little or no make-ready. Reduce or eliminate offset — you use less ink. Eliminate standing metal forms. Cannot cut form rollers. Perfect impressions on hard-to-print papers. Make exceedingly long runs. Lightweight plates. Materials cost less than \$1.25 for 10" x 10" plate.

Make Your Own
On Easy-To-Operate

EVA-PRESS

Exclusive pre-heat table prevents plate buckling. Thermostatic controls assure correct platen heating. 13" x 18", 12" x 15" and 11" x 13" platen sizes. See how easily you can make accurate rubber plates.



Write for complete details on our 60 days free trial

AMERICAN EVATYPE CORP.

735 Osterman Ave., Deerfield, Ill.



DON'T start looking for Walton until you are in trouble with static, curled stock, wavy papers or excessive wear on rubber plates and rollers, then phone the specialist for the most reasonable solution for conditioning problems. Essex 3-5342 or contact Walton Laboratories, Inc., Irvington 11, N. J., manufacturers of controlled humidification equipment.

Walton
HUMIDIFICATION



VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory
3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100

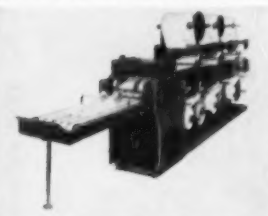
Eastern Office & Demonstration Room
323 E. 44th St., New York 17, N.Y. Phone: MUrray Hill 4-4197

Western Office
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931



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of printing, investigate
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Designed and sold exclusively by
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machinery for industry since 1888.



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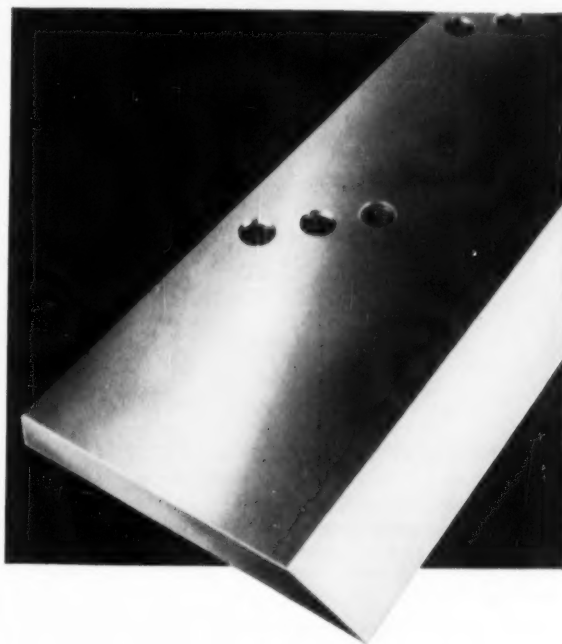
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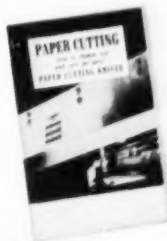
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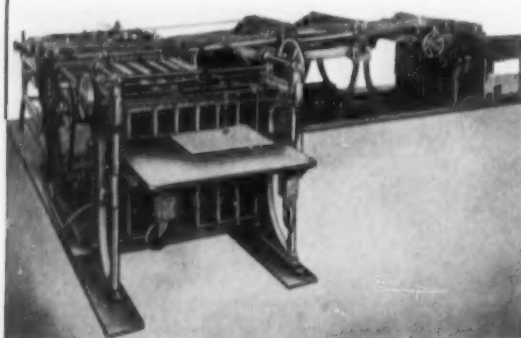
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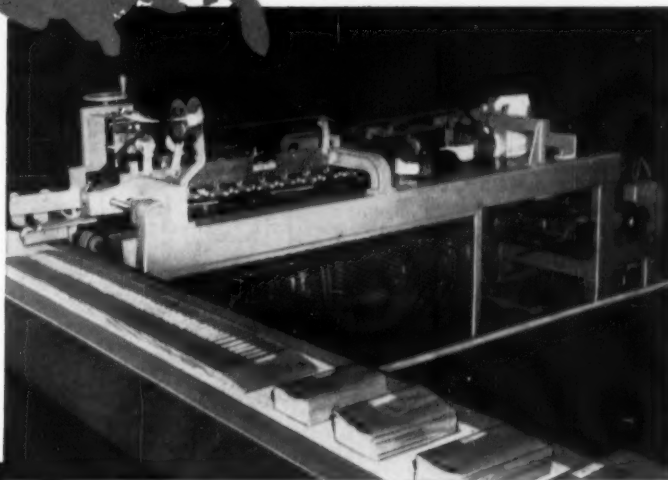
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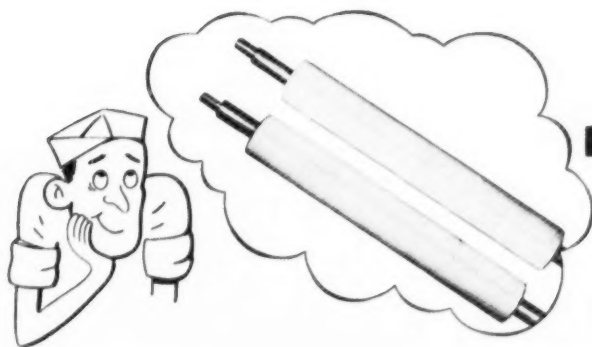
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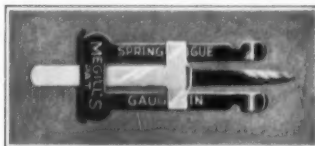
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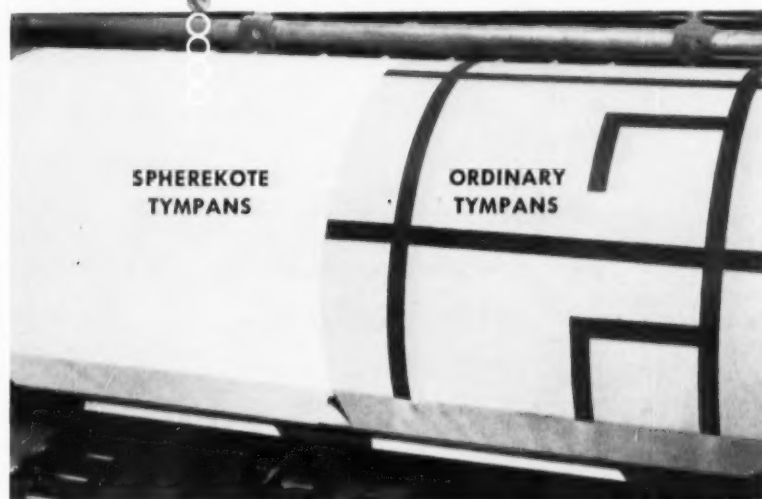
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ THERE ARE SOME PRETTY SMART PRINTERS in Richmond, Va., and one of them is James T. Lewis, president of the Lewis Printing Co., who recently had an experience with the private printing plant of a giant food shopping center. Mr. Lewis wrote to the center's manager:

"Dear Mr. Monot: Your courtesy card I welcomed as a real convenience and viewed it as a smart promotion piece. However, when one of our salesmen called on your local manager with the thought of helping him in providing whatever printing material he might need to purchase locally, he was told that you have your own printing facilities.

"Consequently, I return the card since I am sure that with the many fine independent and chain grocers in Richmond, it will not be necessary to buy groceries from a competitor."

If you have such competition in your town, enlist the aid of the Private Plant Committee of Printing Industry of America, Inc., 5728 Connecticut Ave., N.W., Washington 15, D.C. PIA has a battle kit that's a humdinger.

★ WE SUSPECT FRED ARNOLD of the Fred Arnold Printing Co. in Lincoln, Neb., had us in mind when he sent us a miniature scratch pad (only one inch wide and three and a half inches long) with a not-so-subtle heading printed at the top: "Scratch Pad for Narrow-Minded People." At the bottom of the sheet was printed his company name and address in type so small it would require good eyes or a magnifier to read it. At any rate, it's a good promotion piece bound to attract attention.

★ NOW THAT THE HUE AND CRY for Printing Week has died down and the publicity for Benjamin Franklin and Johannes Gutenberg has subsided, you might like to hear about some of the unusual Bibles, including the so-called "wicked" Bible, that were printed in the early days.

Since Gutenberg started the fashion of printing Bibles, many of them are known not so much by the printing office from which they were issued but by the quaintness of errors contained in them.

The "wicked" Bible derives its description from a printer's error in the Commandments. In the sixth, the word "not" has been omitted, and so the text reads: "Thou shalt commit adultery." (We know a couple of printers who have apparently been reading this edition.) These "wicked" Bibles were printed in 1631 by Robert Barker. Compared with some of the early printers, Barker was a model of accuracy. The historic "Pearl" Bibles, named from the size of the type in which they were set, contain no fewer than 6,000 mistakes. They were printed in 1653.

Some copies of the Bibles have a rarity value not through printer's errors (which are often the main cause of value in unique postage stamps) but through the quaintness of their phraseology. For example, there are the "breeches" Bibles in which Adam and Eve are described in the Book of Genesis as sewing fig leaves together to make themselves breeches.

A few years ago a country vicar in England was presented anonymously with one of these valuable "breeches" Bibles dating from 1578. In addition to the Genesis text, it had another rarity. The word "manger" was replaced in the Gospel by the old English country expression "cratch," which is still in use in some remote districts today.

An early 17th century Bible, said by unkind people of that day to have been printed for politicians, contained the phrase, "blessed at the place-makers."

Another, the so-called "vinegar" edition, referred to the parable of "the vinegar" in place of "the vineyard." Then there were the "bug" and the "treacle" Bibles. In the former, the traditional "terror by night," which was not to be feared, becomes "the bugges by night"—which presumably were (could they have meant "boogies"—boogie Bible?). The "treacle" edition used this homely term instead of balm, and it was with syrup that Gilead was blessed.

Not all mistranslations and printer's errors were accidental. Field, an early translator, in days when every line of the Scriptures was regarded as the literal and unalterable word of God, is said to have accepted a bribe of 1,500 English pounds (a huge sum in those days) for substituting "ye" for "we" and thus enabling people to appoint their own clergy.

Perhaps the most amusing of the genuine printer's errors occurs in the "servant" Bible. In this, the word "servant" appears instead of "serpent," and so the text reads: "Now the servant was more subtle than any beast of the field."

Now we feel better; every now and then (quite infrequently, we can assure you!) a typographical error gets by our myopic eagle eyes and gets printed (horrors!) in THE INLAND PRINTER. Every issue is proofread twice by four different persons but still errors get through!

★ A PRINTER FRIEND OF OURS has been looking for a good church to attend. He happened into a small one in which the congregation was reading with the minister. They were saying: "We have left undone those things which we ought to have done, and we have done those things which we ought not to have done."

The printer dropped into a seat and sighed with relief as he said to himself: "Thank goodness, I've found my crowd at last!"





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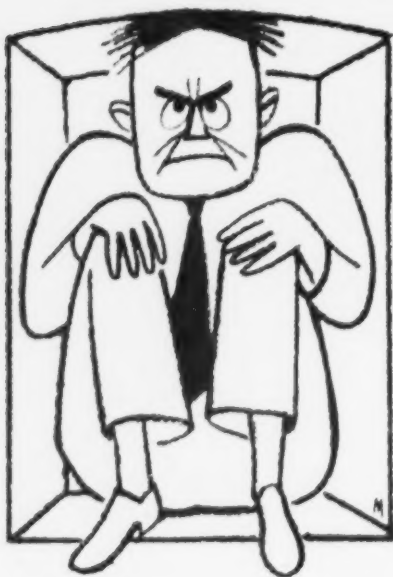
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